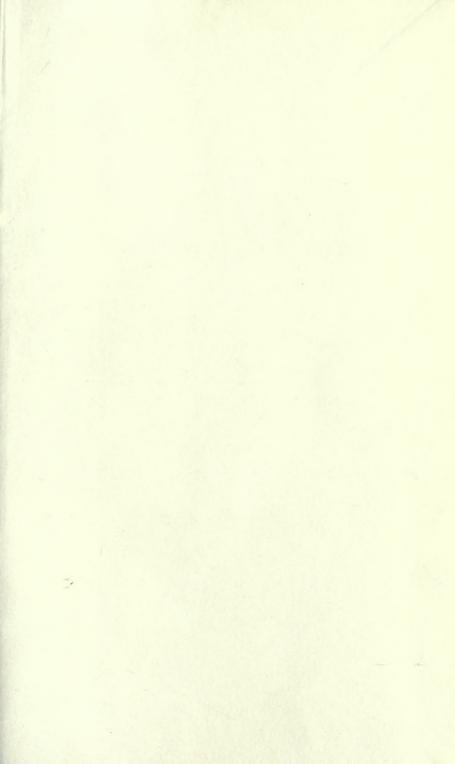
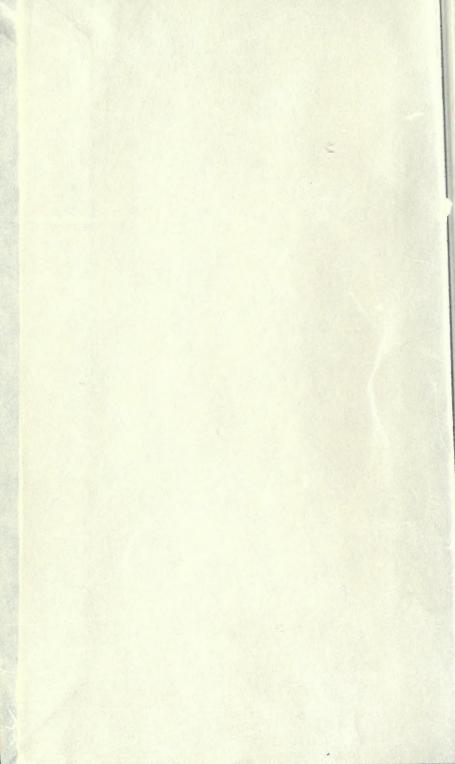
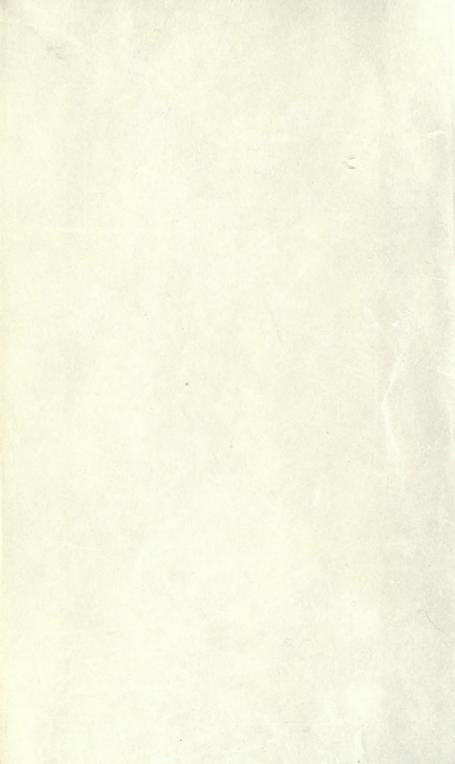


Digitized by the Internet Archive in 2007 with funding from Microsoft Corporation http://www.archive.org/details/stageyearbo1919londuoft





AND PHYSICAL



A BOON TO BOTH TEACHER AND BEGINNER.

FRANCIS, DAY & HUNTER,

Publishers of the New and Important Work,

THE FIVE C'S

By HENRY E. PETHER.

A REVOLUTION IN THE ART OF PIANOFORTE TUITION.

Enabling the Pupil to learn to read and play the whole of the notes on the Piano practically at sight.

PRICE TWO SHILLINGS.

Of all Music Dealers, and

FRANCIS, DAY & HUNTER,
138-140, Charing Cross Road, London, W.C.1.

New York: T. B. Harms and Francis, Day & Hunter, 62-64, West 45th Street.

Australia: Albert & Son, King Street, Sydney.

CHEMICAL CLEANING and DYEING COMPANY,

6, ARGYLL STREET, OXFORD CIRCUS, LONDON, W.

G. R. SANDERSON .

General Manager.

PIONEER

CLEANERS AND DYERS

TO THE THEATRICAL PROFESSION

Tableau Curtains, Box Draperies, and all Theatre Furnishings
Cleaned at Special Contract Rates.

SHOW DRESSES AND COSTUMES CLEANED BETWEEN SHOWS

Artists' private Orders returned in 24 hours.

OUR VANS COLLECT AT ALL WEST END THEATRES NIGHTLY

PARCELS MAY BE LEFT WITH STAGE DOORKEEPERS.

Touring Managers can have their Wardrobes Cleaned between performances, when in or near London, by special arrangement.

Chemical Cleaning & Dyeing Company

(Next door to Palladium),

6, ARGYLL ST., OXFORD CIRCUS, LONDON, W.

TELEGRAMS "Cleaning," London.
ELEPHONE 1911-2 & 3300 Gerrard.

G. R. SANDERSON,

General Manager.

THE GUILDHALL SCHOOL OF MUSIC,

VICTORIA EMBANKMENT, E.C. 4.

(Near Blackfriars Bridge.)

Established by the Corporation of London in 1880, And under the Management and Control of the Music Committee.

Principal - LANDON RONALD.

The Guildhall School of Music was established by the Corporation of the City of I ondon in Sptember, 1880, for the purpose of providing high-class instruction in the art and science of Music at moderate cost to the Student. The School is for Professional and Amateur Students.

The subjects taught in the School include: - Elocution, Gesture and Deportment, Stage Dancing, Fencing, and all Musical subjects.

Instruction in the above subjects is given daily from 8.30 a.m. till 8.30 p.m.

The year is divided into Three Terms, arranged to commence as follows:—Third Monday in September, Second Monday in January, Fourth Monday in April.

Students of any age are admitted at any time. Fees from £2 2s. 6d. to £10 10s. per term.

The only School in London or the Provinces possessing a fully equipped Theatre.

Students of the Guildhall School have played leading parts in the following Theatres and Companies:—The Moody Manners Company, The Carl Rosa Company, Greet's Companies, The D'Oyly Carte Companies, The George Edwardes Companies, Mr. Seymour Hicks' Company, Drury Lane, The Galety. The Savoy, The Vaudeville, The Garrick, The Palace. &c., &c., &c.

The Stage Training given is of a thorough description, and opportunity is afforded pupils each term of taking part in performances in the School Theatre. Special attention given to Students of Grand Opera.

For Prospectus and all further particulars apply to H.

H. SAXE WYNDHAM, Secretary.

Telegraphic Address: - "Euphonium, Fleet, London."

Telephone No.-Central 4459.

ANNUITIES.

Actors, Actresses, Dancers, Singers, Acting Managers, Stage Managers, Treasurers, Chorus Singers, Scenic Artists and Prompters should make provision for Old Age or Incapacitation by investing in the

ROYAL GENERAL THEATRICAL FUND,

WHICH OFFERS

GREATER ADVANTAGES

than can be obtained in any Insurance Office.

Write for full particulars as to Rules, Subscriptions, etc., to

CHARLES CRUIKSHANKS, Sec.,

55 & 56, GOSCHEN BUILDINGS, 12 & 13, HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.

Mr. BENNETT SCOTT

Extends Hearty Greetings to all



and invites Artistes and Managers to call and hear the new SONG HITS demonstrated.

STAR MUSIC Co., 51, High St., New Oxford St., Ltd., LONDON, W.C.

Managing Director - BENNETT SCOTT.

Wires: SONGONIA, WESTCENT, LONDON. 'Phone: GERRARD 846.

THE WORLD'S GREATEST BALLAD COMPOSER

HORATIO NICHOLLS

COMPOSER OF

- "Blue Eyes." "When God Gave You To Me."
- "The Heart of a Rose."
- "A Night of Romance."
- "For You a Rose-For Me a Memory."
- "Back From the Land of Yesterday."
- "A Dream of Delight," etc.

Publishes all his Greatest Successes with THE BALLAD HOUSE,

The LAWRENCE WRIGHT

MUSIC CO.,

8, DENMARK STREET, CHARING CROSS ROAD, LONDON, W.C.2.

Phone: REGENT 155. Telegrams: "VOCABLE, W.C."

ACCURATE CHECK TAKER, Ltd.

TICKET ISSUING AND REGISTERING MACHINES

(March's Patents),

INDISPENSABLE.

Complete and Accurate Returns

for

ENTERTAINMENTS DUTY.

Over Four Thousand Machines Installed.

RECOGNISED AND ACCEPTED BY H.M. CUSTOMS.

For quotations, with full particulars, apply-

ACCURATE CHECK TAKER, Ltd.,

17 to 21, Tavistock Street, Covent Garden, London, W.C.

Te'ephone: REGENT 4685. Telegia

Telegrams: "UNRESERVED, RAND, LONDON."



ARTHUR PHILLIP'S

PRODUCTIONS.

Watch for them during the coming year.

P.A.:

Milton Farm, Westcott, near Dorking, Surrey.



WE LEAD, OTHERS TRY TO FOLLOW.

LIEUTENANT-COMMANDER

J. SEAGAR - ANDERSON. R.N.

On Active Service, 8th August, 1914, to 26th Novem'er, 1918; now Naval Secretary, Navy & Army Canteen Board, Imperial Court, Knightsbridge, London, S.W.3.

Author of "NAVAL GAS," secured by A. P. De COURVILLE, Esq. All Communications regarding future arrangements and Sketches ("The Death Drum," "The King's Ring," "Cuckoo" and "Cupid and the Cigarette") to be addressed to Sole Agents, Messrs. REEVES & LAMPORT, 18, Charing Cross Road. W. C. 2,

AND - MISS SYBIL MELVILLE,

Voluntary War Worker, for duration of hostili ie., at Plymouth and Edinburgh;

AT LIBERTY SHORTLY FOR LONDON OXLY.

WEATHERLEY'S

Theatrical and Variety Agency,

IMPERIAL BUILDINGS,
WESTGATE ROAD,
NEWCASTLE-ON-TYNE.

ANIMALS

For The



Lions, Camels, Dogs, Horses, pigmy and cream Ponies (for Cinderella), Persian and midget Donkeys, Foreign Cattle and Sheep, Goats, etc.

Complete collections supplied to Pleasure Grounds, etc.

Wild and Tame.

State wants and apply for full particulars from

G. TYRWHITT-DRAKE, F.Z.S.,

Telephone: 4 AYLESFORD.

Cobtree Manor, MAIDSTONE.

Established in the Provinces, 10th October, 1906. :: Established in London, 10th October, 1910. ::

ADAMS' AGENCY.

Theatrical and Musical,

122, SHAFTESBURY AVENUE, LONDON, W. (Next to the Shaftesbury Theatre).

Telegraphic Address: "Shrieking, Piccy, London." 'Phone: Gerrard 2092.

EVERY CLASS OF THEATRICAL AND VARIETY BUSINESS NEGOTIATED.

Sole Booking Agents—KEMBLE THEATRE, HEREFORD.

Permanent Address: 94, KENNINGTON PARK ROAD, LONDON. S.F.11 Sixteenth Consecutive Year.

MR. W. Y. GARROD.

PLAYS AND TOURS.

"ONE LAW FOR BOTH"
By W. V. Garrol.

"THE HEART OF A THIEF"
By W. V. Garrod. Booked by Mr. Charles Gulliver for
The London Theatres of Varieties, Ltd.

"A WIFE FOR A DAY"

By W. V. Garrod. Booked by Mr. Charles Gulliver for The London Theatres of Varieties, Ltd.

"LOVE LEVELS ALL RANKS"

By W. V. Garrod

"THE PRODIGAL PARSON"
2 years' success all over the English speaking world.

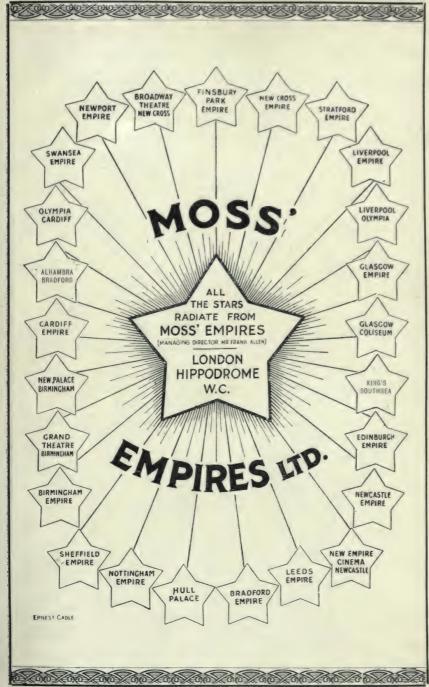
"A LOVE MARRIAGE"

By W. V. Garrod. Booked by Mr. Charles Gulliver for The London Theatres of Varieties, Ltd.

"THE MILLIONAIRE AND THE WOMAN"

By Charles Darrell.
"A PITMAN'S DAUGHTERS"

"THE ADMIRAL'S DAUGHTER"
By W. V. Garred.



x.

Telegrams: OSWASTOLL, WESTRAND, LONDON.

Telephone: GERRARD 7545. (2 lines).

COLISEUM BUILDINGS, CHARING CROSS, LONDON, W.C. COLISEUM SYNDICATE, Ltd., THE OPERA HOUSE SYNDICATE, Ltd.: MIDDLESEX THEATRE OF VARIETIES, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, LTD., CHAT

Chairman and Managing Director, OSWALD STOLL.

Secretary and Chief Accountant, W. S. GORDON MICHIE.

ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director.

oliseum Facing TRAFALGAR ondon

CHARING CROSS. SQUARE

Two Performances Daily at 2.30 and 7.45. PROPRIETORS

Rehearsals every Monday at 10 a.m. COLISEUM SYNDICATE, LTD. (LONDON OPERA

HOUSE). KINGSWAY

DAILY 2 to 10.30 (continuous). PROPRIETORS

PICTURES and VARIETIES. THE OPERA HOUSE SYNDICATE, Ltd.

MANCHESTER HIPPODROME.

OXFORD STREET. Two Performances Nightly at 6.30 and 8.35. Matinees Monday and Tuesday. Rehearsals Rehearsals every Monday at 12 noon.

Proprietors: THE MANCHESTER HIPPODROME AND ARDWICK EMPIRE, LTD.

SHEPHERD'S BUSH EMPIRE

SHEPHERD'S BUSH GREEN, LONDON, W. Two Performances Nightly at 6.20 and 8.25.

Rehearsals every Monday at 12.30 p.m.
Proprietors: Hackney and Shepherd's Bush EMPIRE PALACES, LTD.

HACKNEY EMPIRE.
MARE STREET, LONDON, N.E.
Two Performances Nightly at 6.20 and 8.30. Rehearsals every Monday at 12 noon.

Proprietors: HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, LTD.

LEICESTER PALACE.

BELGRAVE GATE.
Two Performances Nightly at 6.40 and 8.40.
Rehearsals every Monday at 12 noon.

CHATHAM EMPIRE.

HIGH STREET. Two Performances Nightly at 6.15 and 8.30.

Rehearsals every Monday at 2 p.m.
Proprietors: Chaufham Empire Theatre of
Varieties, Ltd. Joint Managing Director—
H. E. Davis, ex-Mayor of Gravesend.

BRISTOL HIPPODROME.

TRAMWAYS CENTRE.
Two Performances Nightly at 6.20 and 8.30. Rehearsals every Monday at 12 noon.

Proprietors: St. Augustine's Parade Hippo-DROME, BRISTOL, LTD.

CHISWICK EMPIRE.

CHISWICK HIGH ROAD, Two Performances Nightly at 6.15 and 8.30. Rehearsals every Monday at 12 noon.
Proprietors: Chiswick Empire Theatre of

VARIETIES, LTD.

WOOD GREEN EMPIRE.

HIGH ROAD, WOOD GREEN, LONDON, N. Two Performances Nightly at 6.20 and 8.30. Rehearsals every Monday at 12.30 p.m.

Proprietors; Wood Green Empire Theatre of Varieties, Ltd.

NEW MIDDLESEX THEATRE.

DRURY LANE, LONDON, W.C.
Two Performances Nightly at 6.15 and 8.20.
Proprietors: The Middlesex Theatre of VARIETIES, LTD.

ARDWICK GREEN.

Two Performances Nightly at 6.30 and 8.35. Rehearsals every Monday at 12,30 p.m.
Proprietors: Manchester Hippodrome and

ARDWICK EMPIRE, LTD.

BEDMINSTER HIPPODROME, BRISTOL.

PICTURES & VARIETIES. Proprietors: St. Augustine's Parade Hippo-DROME, BRISTOL, LTD.

FLORAL RAL HALL, LEICES (Adjoining Leicester Palace). LEICESTER PICTURES

Pro.: THE LEICESTER PALACE THEATRE, LTD.

THE PICTURE HOUSE, CHATHAM. PICTURES.

Pro.: CHATHAM EMPIRE THEATRE OF VARIETIES, LTD.

SQUARE.

IN ASSOCIATION WITH

LEICESTER hambra

Nightly, 7.40. PROPRIETORS .. Matinees Wedresday, Thursday and Saturday at 2.15.
THE ALHAMBRA CO., LTD.

Note: All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the license, together with script as licensed, must be sent to the Stoll offices at least 21 days before date of performance.

BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. Bristol Hippodrome requires 20 parts, including three first violins and piano part

or narp.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted and special stage requirements stated, in letters marked "Stage Department." by artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, photographs, and specimens of pictorials really representing the act should be forwarded three weeks before opening.

COARSENESS, VULGARITY, &c., is not allowed.

ARTISTES SCENERY AND PROPERTIES must be fireproofed or they cannot be brought.

into the theatre. This is by order of the Licensing Authorities.

BROADHEAD & SON

OF

Manchester and Blackpool.

Operating the following Establishments:-

		Rehearsal.	'Phone.
Morecambe Winter Gardens		10.30 a.m.	 8 Morecambe
Hulme Hippodrome, Manchester		2 p.m.	 2388 Central
Pavilion, Liverpool		2 p.m.	 1799 Royal
Empire, Ashton-under-Lyne		2 p.m.	 95 Ashton
King's, Manchester		2 p.m.	 655 Rusholme
Metropole, Manchester		2 p.m.	 2392 Central
Hippodrome, Salford		2 p.m.	 2394 Central
Osborne, Manchester	***	2 p.m.	 2391 Central
Junction, Manchester		2 p.m.	 2397 Central
Palace, Preston		2 p.m.	 317 Preston
Hippodrome, Preston		11 a.m.	 360 Preston
Crown, Eccles		2 p.m.	 824 Eccles
Hippodrome, Queen's Park, Manches	ter	2 p.m.	 2396 Central
Hippodrome, Bury		2 p.m.	 146 Bury
Pavilion, Ashton-under-Lyne		2 p.m.	 95 Ashton
Empress, Manchester		11 a.m.	 2391 Central
•			

Instructions to Artistes and Managers.

SONGS.

The words of all songs must be sent to the Resident Acting Manager fourteen days before opening.

SKETCHES.

The Lord Chamberlain's license must be obtained and must be produced to the Resident Acting Manager.

REHEARSALS.

Artistes should note the times of rehearsal as specified above. This clause in contracts will be strictly enforced.

BILL MATTER.

Full particulars of matter for Bills, Blocks, Specimens of Pictorials and Advertisements must be sent to the head office, Hulme Hippodrome, twenty-one days before opening. Failing this, artistes are liable to cancellation of engagements.

SCENERY, PROPERTIES AND ELECTRICAL INSTALLATIONS.

The Management cannot permit Scenery, Properties, etc., which have not been fireproofed, and Electrical Installations must be in accordance with the regulations of the Licensing Authorities.

All Communications re any of these Establishments to-

PERCY B. BROADHEAD,

The Hippodrome, Hulme, Manchester.

General District Manager Secretary - - - H. WINSTANLEY. W. H. ISHERWOOD.

Telegrams: "Broadheads, Manchester."

'Fhones: City 5928 & 5329.

ERNEST C. ROLLS&C

IMPRESARIOS, THEATRICAL PRODUCERS.

Under the Personal Supervision of ERNEST C. ROLLS.

Musical Adviser, HERMAN DAREWSKI.

Secretary, Miss A. MILLS.



ERNEST C. ROLLS,
The Producer.

"The famous English Producer has set London agog by his out-of-the-way productions. A man of ideas, he never follows on old lines, hates conventional ruts, and snaps his fingers at tradition. Hence his success."

Evening Standard,

And with his finger on the pulse of the Entertainment & C. ROLLS.

NOTE!!! NEW ADDRESS!!

"IENBIRD HOUSE."

RUPERT STREET, LONDON, W. 1.

Tele. No. REGENT 4931. Telegrams, "JENBIRD," PICCY, LONDON.

AUDITIONS HELD WEEKLY.

Artists of all descriptions are invited to write in for appointment.

AUTHORS are invited to submit MSS, with a view to early production.

A few Artists who have been or are UNDER THE ROLLS' BANNER.

Jennie Benson. Ivy Shilling. Unity More. Dithy Tarling. Florence Wray. Amy Augarde. Anne Croft.

Hope Charteris.

Robert Hale. John Humphries. George Clarke. Farr & Farland. Fred. A. Leslie. Sims Wooley. Johnnie Schofield. Mona Vivian. Kathleen O'Hanlan. Harry Ray. Max Darewski. Dorothy Lena. Etc., Etc.

Phyllis Dare. Phyllis Monkman. Ralph Lynn. Renee Gratz. Mariorie Maxwell. Stanley Brett. Janette Denarber. Mabel Finston. Dorma Leigh.

Nelson Keys. Geo. Barrett. Tom Drew. Bert Gilbert. Serge Morosoff. George Wilbey. Jimmy Gedden.

ALWAYS AN OPENING FOR NEW TALENT.

LAKE

The Right Brand.

THERE IS NO REASON WHY AN AGENCY SHOULD NOT HAVE THE COURAGE TO BRAND ITS GOODS.

IF ANY ACT OR PERFORMANCE IS WORTHY
OF RECOMMENDATION TO A MANAGEMENT IT
SHOULD BEAR THE BRAND BY WHICH THE
AGENT SHALL BE KNOWN.

THE BRAND IS THE ONLY SAFEGUARD AGAINST IMPOSITION. IT IS THE ONLY GUARANTEE OF VALUE.

¶ BUT IT MUST BE THE RIGHT BRAND.

¶ IF YOU SEE THE BRAND ON ANY ACT YOU WILL KNOW "IT'S GOOD." LAKE

LAKE

LAKE'S AGENCY, 1a, Southampton Row, W.C. 1

Phone: Museum 2176, 2177.

Wires: Moccadora, London.







OPEN for PANTO 1919-1920

MORNY CASH,

THE LANCASHIRE

:: :: LAD :: ::

MOSS TOUR.

Agents - EDELSTEN & BURNS, Ltd.

LEON VINT



142, LONG ACRE, Telephone: Gerrard 6549. LONDON, W.C. 2. Telegrams: 'Vinticon, Rand, London.'

"Oh, you Raymond! Merry Christmas."

-George Cooke.



VAUDEVILLE DEPARTMENT.

Conducting business with all the leading Tours in the World.

CAN ALWAYS

PLACE

REPUTED ACTS,



WHO ARE INVITED TO COMMUNICATE.

Manager, English Booking Dept. - TOM RICE.

3, LEICESTER STREET, LEICESTER SQUARE, W.C. 2

Telegrams:
"AFFILTAUS, LONDON."

Telephones:
REGENT 2620 (3 lines.)

SOUTH AFRICA

AFRICAN THEATRES, who control 99 % of the No. 1 Theatres in South Africa, require at once ACTS OF EVERY DESCRIPTION.

NOTHING TOO BIG.

NOTHING TOO SMALL.

Also DRAMATIC, COMEDY, MUSICAL COMEDY, and REVUE COMPANIES.

Sole Agents for AFRICAN THEATRES.

AFAICAN FILM TRUST, LTD.

AFRICAN FILM PRODUCTIONS, LTD.

Telegrams and Cables:
"Affiltrus," London.



Sole Agents for INDIA FILMS, LTD. MIDDLE EAST FILMS, LTD.

Buyers for THE WHOLE WORLD.

PLAYS BOUGHT AND SOLD.

Telephone: Regent 2620 (3 lines).

American Eranch: I.V.T.A., Ltd., Putnam Building, 1493 Eroadway, New York City.

- All Communications: General Manager or Secretary.

3, LEICESTER STREET, LONDON, W.C. 2.

WEE GEORGIE WOOD



FULLY BOOKED.

Agent

E. EDELSTEN, Esq.

"I wonder why nobody ever kidnapped me?"



;

MAX DAREWSKI



Photo by E. O. Hoppe.

THE EMINENT

PIANIST, COMPOSER, AND CONDUCTOR.

Manager, JULIUS DAWSON.

Secretary, BERNARD FEILER.

All Business Communications to-

HARRY DAY EFFINGHAM HOUSE, 1, ARUNDEL STREET,

STRAND, W.C.2.

Telegraphic Address: "Terpsichore, Phone, London." Phone: 5051-2-3 City.

TERENCE BYRON

Author-Producer,

395, CLAPHAM ROAD LONDON, S.W.9.

ARCHIE GLEN ::

FRED KARNO'S

New Star Comedian.

No Slap Stick, Real Artistic Comedy.

The Comedian who can bring a tear as well as a laugh.



Löis Barker & Percy Tarling

"THE GRUMBLERS"

In Humour and Music. Absolutely original. Written and composed by ourselves.

Booked 14 weeks this year, West End. Have played: Stoll, Moss, L.T.V., Variety Controlling Syndicate, Tours, and Victoria Palace. Booked into 1924.

For Vacancies apply: GEORGE BARCLAY,
Or permanent address:

"TANKERVILLE," 25, ELMFIELD RD., BROMLEY, KENT.

Phone: 1222 BROMLEY.

FRED FUTVOYE

JUVENILE OR LIGHT COMEDY.



WHO'LL GIVE THIS YOUNGSTER A CHANCE?

4½ Years H.M.'s Forces.

ALL PARTICULARS:

F. FUTVOYE,

109, Albany Road, S.E.

ELLA SHIELDS



"BURLINGTON BERTIE."

Eternally grateful to the Great British Public for their constant expressions of love and esteem—which are reciprocated to the full, and compensate for any of the sorrows of life.

My heart goes out to those splendid fellows, the blinded soldiers, and I hope that it may be my privilege on many more occasions to help them with song ("Burlington Bertie," I know, is their great favourite) or story.

MERIT

IS THE RULING FACTOR II

"COLEMAN"

BRANDED PRODUCTIONS

WHICH

MERIT

ATTENTION SUPPORT

PRAISE INTEREST SUCCESS

THE COLEMAN SERVICE IS DIFFERENT

It is a highly systemised organisation which combines all the forces that make for success, and guarantees complete satisfaction to the Proprietor, the Artist, and the Public.

THE COLEMAN SERVICE IS EFFICIENT

It gives the Public Branded productions, and the Proprietor shows that play to capacity. If you want to share in our success, write for particulars of our forthcoming productions.

There is nothing second-hand and ancient in <u>Coleman</u>
Branded Productions; they are well ahead of the times.

Fo thcoming "Coleman" No. 1 Productions that are different:—

"THE RAJAH'S RUBY." A Musical Play with thrills and laughs.

"DARK HOURS." A West End Problem Play of paramount interest.

"THE EXPERIMENT." A cynical Fable, with a Moral.

Coleman Branded Productions will commence Touring with the Declaration of Peace and the release of our "Pivotal" Principals.

Write in now to:-

THE GEOFFREY COLEMAN SYNDICATES,

18. CHARING CROSS ROAD, LONDON, W.C. 2.

INCOPPORATING THE CEOFFREY COLEMAN THEATRICAL SYND. LTD.; THE GEOFFREY COLEMAN (NORTHERN) SYND. LTD.; THE GEOFFREY COLEMAN (SOUTHERN) SYND. LTD.

Interviews can only be given by Appointment.

Communications to
TOM RICE,
The I.V.T.A.,
Ltd.,
3, Leicester St.
LONDON,
W.C. 2. Business

AND HUDSON IN HUMOUR AND HARMONY. KIRKBY

Variety Tours. Booked by all the Leading

MANAGER. STAGE IAMES S. CHARTERS,

BLACK'S THEATRE, SUNDERLAND Present Engagement

LATEST REFERENCES.

"IT'S A BARGAIN" REVUE.

This is to certify that Mr. JAMES S. CHARTERS has acted for me as Stage Manager for a period of six months, during which time he has given every satisfaction. He is honest, sober, and trustworthy. For some weeks he has acted as "Front of the House" Man ger, in which capacity he showed his honesty and interest.

(Signed) ARCHIE PITT.

EMPIRE THEATRE, LIVERPOOL (Deputy) Stage Manager

JAMES S. CHARTERS WAS employed at this Theatre as Stage Manager for a period of six months, during which time he has given every satisfaction, leaving here of his Yours faithfully, R. H. HOLLANDS, Acting Manager. KING'S THEATRE, SOUTHSEA, Stage Manager. own accord.

THEATRE ROYAL, WORTHING.

a most conscientious, withing and obliging worker, and most capable as Stage JAMES S. CHARTERS has been in my employ as Stage Manager and Scenic Artist Manager, and I am highly pleased with all the different scenes he bas painted for me. for about 3 years, and during the whole of that period I have found him punctual (Signed) C. A. SEEBOLD. TUNE 2nd. 1916. To whom it may concern.

at four Royal Command Performances and one "State Command Performance" for their Majeseites the late King Edward VII and Oueen Alexandra, and the King and Oueen of Sweden at Windsor Castle, 28th Nov. 1908. MARTIN HARVEY'S COMPANY (two engagements) over 7 years. During which time Mr. CHARTERS had the distingui-hed honour of assisting

received the same day an effer from Miss Violet Vanhrugh's Man ger to be his Stage recognises his abil ties also and does not wish to lose him. He has again risen his land, has had another offer to return to Mr. Martin Hirvey's Company at double Manager for hes London Theatre and to tour. However, Mr Black, his employer, salary, for the third t me inside of 10 months, but then, JAMES S. CHARTERS IS Mr. JAMES S. CHARTERS, Stage Mana er, Black's Theatre (late King's), Sunderincrease of previo s salary (having been in the Company over 7 years). "some ' Stage Manager. - (Era, Advert).

Yours sincerely, VIOLET VANBRUGH. "I thank you, you are always my good friend."-Henry VIII.

Have been 32 years in the business, and only this week have I got to like it, ke to Mr. CHARTERS. thanks to Mr. CHARTERS. In each of the foregring engagement. Mr. Charters left of his own accord, and

on each occasion was asked to reconsider his decisio, usually at an increased salary.



MURRAY KING & CHARLES CLARK

TAKE PRIDE IN PRESENTING

THE DAUGHTER of MOTHER MACHREE



EDWARD E. ROSE'S GREATEST PLAY SINCE "THE ROSARY."

It has the freshness of the Shamrock, and the charm of a wild Irish rose.

THE PLAY WORTH WHILE—PLEASE BRING YOUR SMILE Production, March 24th, Devonshire Park Theatre, Eastbourne

THE

THEATRES MUTUAL INSURANCE

COMPANY, LTD.

79. PALL MALL, LONDON, S.W.1.

Telephone: REGENT 5867 (2 lines). Reg. Tel. Address: EAGLE INSURANCE, CHARLES, LONDON.

DIRECTORS:

J. F. ELLISTON (Chairman).

W. E. ALLEN. S. A. BENNETT, F.C.L.I. JOHN HART. MILTON BODE.

J. GARDINER, A.C.A.

FRED. W. WARDEN.

SECRETARY:

W. G. HALL, F.S.A.A.

MANAGER: A. F. HENDERSON.

Late Lessee Grand Theatre, Fulham. Late General Manager for Sir Chas. Wyndham.

The Directors of THE THEATRES MUTUAL INSURANCE COMPANY, LTD., have much pleasure in announcing that arrangements have now been completed under which all the Policies issued by this Company will be GUARANTEED by

THE EAGLE STAR AND BRITISH DOMINIONS

INSURANCE COMPANY, LTD.,

Assets exceed £16,000,000 (Sixteen Millions), Under this arrangement "THE THEATRES MUTUAL" is in a position to deal with all Insurances incidental to the Theatrical Business, irrespective of the amount. and is able to offer impregnable Security.

The Manager or a Representative of the Company will be very pleased to answer any enquiry or keep any appointment that may be made.

Particulars of Comprehensive "All Risks" Policies will be sent on application to

THE MANAGER.

79, PALL MALL, LONDON, S.W. 1.

Telephone: GERRARD 7630.

MADAME MAY WALTER

Dramatic, Variety and Musical Agent.

Orchestras-Ladies' and Gentlemen's.

Over 8,000 Musical Selections.

3, MACCLESFIELD ST., SHAFTESBURY AVENUE, W.

DROITWICH.—SALTERS' HALL.

Well-furnished excellent Hall for Concerts, Theatricals, etc., with large Seating Accommodation on Floor and in Gallery. Licensed for Plays. The Hall contains Permanent Stage, with Proscenium, Tableau Curtains, Dressing Rooms, and other appointments. No picture shows.—For terms of booking, apply

J. H. HOLLYER, Secretary, Corbett Estate, DROITWICH.

Before fixing up your Curtain, Slides or Programme Advertising rights CONSULT DARBY'S.

Get our Quotation. We pay the Top Price, and rents always in advance.

EXCLUSIVE AND ARTISTICALLY DESIGNED ADVERTISING CURTAINS,
SLIDES, AND PROGRAMMES.

DARBY'S ADVERTISING AGENCY, LTD., THEATRE ADVERTISING EXPERTS,

Tel.: Croydon 1087, 109, ST. JAMES' ROAD, CROYDON.

FLORA CROMER

In her latest and greatest successes,

"Ta-ra-ra Boom-de-aye"

"Inky-Pinky Parlez Vous."

The rage of London and the Provinces.

3, BRIXTON HILL

S.W.



Contracts successfully completed in 1918 include the Scenery for several of Moss Empires Principal Halls.

For Address see Card in "The Stage."

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded February, 1897.

President, BRANSBY WILLIAMS.

Chairman of Committee, BRUCE GREEN. Hon. Treasurer, CHARLES COBORN.

Vice-Chairman, JIM OBO. Hon. Treasurer, CHARLES COBORN.

Terms of Membership, 5s. entrance fee and 7s. 6d. annual subscription.

Advantages of Membership: 25% Reduction on all Railways in the United Kingdom when travelling in parties of five or more. Free Insurance against accidents and loss of luggage. Free Medical and Free Legal Advice. All Variety Artists not Members should send for Prospectus from—

C. DOUGLAS STUART, Secretary, 18, CHARING CROSS ROAD, W.C.

VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION. Founded December, 1907.

President . . . GEORGE ROBEY.

Chairman of Committee, BRUCE GREEN.

Hon. Treasurer, HARRY BLAKE.

Committee Meetings are held Every Wednesday at 12 o'clock. Established for the Relief, by Grants or Loans, of bond-fide Variety Artists only. FUNDS URGENTLY NEEDED. All cases are carefully investigated. Donations should be sent to—

C. DOUGLAS STUART, Secretary, 18, CHARING CROSS ROAD, W.C.

THE BENEVOLENT INSTITUTION. "BRINSWORTH," STAINES ROAD, TWICKENHAM, NOW OPEN.

Candidates for admission, who must be genuine old performers, should apply to the Committee.

Annual Subscriptions earnestly required for the maintenance of the Institution.

C. DOUGLAS STUART, Secretary, 18, Charing Cross Read, W.C.

The Beneficent Order of Terriers.

93, WESTMINSTER BRIDGE ROAD, LONDON, S.E.1.

(Over the London County and Westminster Bank.)

PRESIDENT ... BRUCE GREEN.

A Society for Variety Performers.

Any bona-fide Variety Performer over the age of 18 and under 50 is eligible for membership.

ENTRANCE FEE... SEVEN GUINEAS
WEEKLY SUBSCRIPTION, CLASS A... ONE SHILLING
CLASS B. ONE SHILLING AND SIXPENCE

Grants in case of Sickness, Death, etc. Free Medical Attendance. Free Legal Advice.
Insurance of Properties against Loss by Fire. Emergency Loans.
GRAND CEREMONIAL MEETING EVERY SUNDAY EVENING at the HEADQUARTERS at 6.30 p.m.

For full particulars of the unrivalled advantages of membership, apply to ARTHUR WERE, Secretary.

FOOT COMFORT.

GARDNER'S Corn, Bunion, Chilblain and Rheumatic Ointment.

Absolutely cures Gouty, Tender, Weak or Swollen Feet, Hard or Soft Corns, Stiff or Enlarged Joints, Bunions, Chilblains, Chaps, Piles and Rheumatism, etc., on any part of the body. Sold for over 30 years. POST FREE, 1s. 3d.

GARDNER & RENDALL, Chiropodists and Foot Specialists, 85, REGENT STREET, LONDON, W.

Corns and Ingrowing toe nails painlessly extracted. Mr. Gardner will be pleased to advise anyone who calls.

J. RAYMOND KIRBY

Patent Apparatus for Aerial Stage Effects.

THE "PETER PAN" FLYING FIRM.

A few Artists we have flown:

Miss Eva Embury Miss Nina Boucicault Mr. Cyril Maude
Miss Pauline Chase Miss Unity More Mr. Henry Ainley
Miss Madge Titheradge Mr. Seymour Hicks Mr. Courtice Pounds

Flying Ballets arranged for Pantomime, Revues, &c.

GREAT ATTRACTION-"AEROPLANE" which "Loops the Loop" with Occupant,

FLYING EFFECTS ARRANGED FOR FAIRY PLAYS, etc.

Address all communications to:

110, TULSE HILL, BRIXTON, S.W.2.

Telephone: BRIXTON 2407.



LITTLE MAISIE DAWN

JUVENILE PARTS SPECIALITY DANCER

Martell's Studio 20. FITZROY ST., W. 1.

Gladys Archbutt & A. E. Story's

PRODUCTIONS, LIMITED, 18. CHARING CROSS ROAD, W.C.

TELLING THE TALE

First-class Company now Touring, including MISS GLADYS ARCHBUTT & MR. A. E. STORY.

Authors are invited to submit MSS, for early production.

Demobilised Actors are invited to place their names on our Books.

GERALD DE BEAUREPAIRE, AUTHOR, PLAYWRIGHT, and VERSATILE ACTOR,

Writer of original plays, sketches, scenarios, and adaptor of novels and plays, etc., for the bioscope screen.

Writing Commissions Invited. : : Ideas written up.

Own Original Plays and Sketches for Sale or to Let.

Very Latest Scripts include: -

"An Actor's Romance" (6-reel Screen-play, accepted by Barker's Pictures, Ltd.), "Japhet in Search of a Father" (adapted from the Novel of the late Capt. Marryat, for the National Cinema Productions, Ltd.), "The Rule of God," "The Silent Witness," and many others.

OWN DRAMATIC TOUR SHORTLY.

Address: - 62. FOXBOURNE ROAD, BALHAM, S.W. 17.

THE

STAGE BOOK

For Twelve Years 1908-1919.

A Few Complete Sets are in Stock.

PRICE, Bound in Cloth, 26s. Carriage paid. Paper Covers, 14s.

Apply, The Manager, "THE STAGE" Offices. 16. York Street, Covent Garden, London, W.C.

JACK LAURIE

THE WINFIELDS & JACK

(Two Ladies and a Gent)
IN A NOVEL AND REFINED

HARMONY, COMEDY, RAGTIME, and PIANO ACT.

Thanks to the following for Contracts during the past twelve months: Messrs. Geo. Campbell, Frank Hardie, E. & C. Dixon, H. Zahl, Moss Empires, Ltd.

P.A., 304, STRONE ROAD, MANOR PARK, LONDON, E. 12.

RICHARD HUNTLEY,

MANAGER.

FIRST-CLASS COMPANIES can be booked and entire tours arranged for No. 1 or No. 2 Towns at Home or Abroad. 25 years booking experience.

TERMS, 5% ON NETT.

Permanent Address, 2, North Lodge Terrace, Darlington.

HENRY CLAY and NELLY NYE.

BARITONE and PRODUCER.

VIOLINIST and PIANIST.

Expert Concert Party Providers and Producers,

P.a., 106, Tressillian Road, Brockley, London, S.E.

LESLIE MAYNE.

LEADING BUSINESS.

Perm. add.: 24, Richford Street, Hammersmith, London, W. 6

Wires: Cymric, Glasgow.

Phone: 2298 Central.

LLEWELLYN DAVID'S AGENCY

HOWARD CHAMBERS, HOWARD STREET, GLASGOW,

Wanted: REVUES, PANTOS, and ACTS OF REPUTE Send Day Bill and Date Sacet.

THEATRICAL LADIES' GUILD.

Founder

MRS. CARSON.

President

MISS TRENE VANBRUGH.

3, Bayley Street, Bedford Square, LONDON, W.C.

Mr. ARTHUR YOUNG

Present Address: 2nd.-Lt. A. H. Young, 1st Batt. Gloucestershire Regt., B.E. F., Germany. Permanent Address: 157, Sefton Park Road, Ashley Down, Bristol.

Young men character parts in Shakespearean and Modern Plays.

Last Engagement, "Harry Leyton" in "The Thief," with Miss Madge McIntosh.

(Vide Press, Dundee.—"Particularly excellent being Mr. Young in a difficult and trying part.")

OFFERS OR PROPOSALS INVITED FOR SUMMER.

REGINALD NORTH,

"Alfred" in SOLDIER BOY.

APOLLO THEATRE, W.

MONTAGUE & HART

Theatrical and Variety Agents.

Business Management and Sole Agency undertaken for a limited number of Star Artistes.

ALBION HOUSE, 59, NEW OXFORD ST., W.C.1.

Phone 2780 Museum

Grars, Eugatnom, Westcent.

GORDON STEWART

Light Character Comedian, Revue, etc.
Brilliant Pianist and Accompanist.

Just Finished Three Years' Active Service in France. All Coms. to 105, ELGIN AVENUE, W. 9.

PROFESSIONAL CARDS.

M. VANE-TEMPEST.

ACTORS' ASSOCIATION.

TED E. ROSE.

Comedian and Dancer.
All coms., P.A., 67, Claremont Road, Portsmouth, Hants.

STANLEY MAUDE.

Character Actor, Stage and Business Manager. Now in fourth year of service as Corporal in the M.T.A.S.C. First-class offers invited for Autumn. Address, C/o "The Stage."

HARRY MASKELL

Versatile Entertainer. Perm. add., 50, Leconfield Road, Canonbury, N.5

Pte. D. LINDSAY FYNN.

Stage Manager or Master Carpenter. Best Refs.
All coms., 48. Lower Beechwood Avenue, Ranelagh, Dublin.

Mr. RONALD DOUGLAS.

Basso, Concerts. London only.
"Cintra," Tudor Road, New Barnet. "Phone, Barnet 24.

Mr. ARTHUR FREDERICKS.

The Versatile Entertainer. 93, Churchill Road, Willesden Green, London, N.W. 2,

BERT NORMAN.

Comedian.
Permanent Address, 17, Marlboro' Hill, Bristol.

HY. L. PARKER.

The Laugh-raiser and Mirth-producer.
Oxford and Bucks Light Infantry.

GEORGE E. ROE.

Pianist-Composer. Bands Provided. Concerts Arranged. 15, Acton Street, London, W.C. 1.

MATTHEW BOULTON.

4, Cranworth Gardens, S.W. 9.

VIOLETTE CAMPBELLE & CO.

"All Ladies Camouflage Show." The Original. Per. add., "The Stage" Office, London.

PROFESSIONAL CARDS.

SAMMY FOSTER.

The Comedian with a Gallop. c/o "Stage."

JACK PATTERSON.

The Boy in the White Suit. Eccentric Change Juggler. Playing the Principal Tours. Coms., E. H. Granville or Jack Goodson, Ltd. P.A. 286, Coldharbour Lane, Brixton, S.W.

TERESA EVANS

Mezzo Soprano. Concerts, Banquets, and At Homes. 25, Giesbach Road, Highgate, N.19.

A. E. STORY

Comedian. Lead, Oh I Say, Telling the Tale, P.A.; Eccentri: Club. Ryder Street, W.

Mr. CHARLES R. STONE

Play-Actor and Film-Actor.
Address: A.A., 51, Millbrook Road, Brixton, S.W.1.

GLADYS ARCHBUTT

P.A.: 18, Charing Cross Road, W.C.

CHESNEY ALLEN

A Pre-War Artiste. Leads and Light Comedy. All coms., 78, Rectory Lane, Tooting Sec. S.W.17.

Capt. G. STEER FLINDERS

Fifth year of Service, B.E.F. France. Shortly Demobilised. Offers, c/o "The Stage."

MISS ETHEL MONTON.

Perm. Add.:
6, Burleigh Mansions, Charing Cross Road, London, W.C. 'Phone: Gerrard 6088

CHRISTIAN MORROW

Character Comedy. Dower House, Gestingthorpe, Essex.

LOUIS VICTOR JAUME

"He of the Phenomenal Voice." The Great Anglo-French Versatile Robust Tenor and Pianist.
Touring with The Ryewodes Trio. All coms. to P.A., 65, Cairo Road, Walthamstow, E.

MISS R. SMITH (Mrs. R. HARRIS)

Theatrical Wardrobe Mistress. Second to none. P.A.: 8, St. Anne Street, Chester.

PROFESSIONAL CARDS.

E. R. MORRIS

Address, c/o "The Stage."

Established 1912.

SYD. MOORINGS

Theatrical and Variety Agency.

Address see "Stage" weekly.

FRED E. FOSTER

L/Corpl., R.A.S.C. Character Comedian and Stage Manager. 2, Calabria Road, Highbury.

SYDNEY EWART.

PRODUCER,
All Communications, 21, Cumberland Mansions, West End Lane, London, N.W.

MARK HENRY.

The Refined Character Comedian.
Coms., Irish Club, Charing Cross Road, or 7, Keith Grove, Shepherds Bush. W.

MISS ANNIE SAKER.

LYCEUM THEATRE.

HARRY NICHOLLS.

RUPERT COTTAGE, BEDFORD PARK, W.

MR. ERIC H. ALBURY.

4th Year of Service with the R.A.M.C. (T.F.), Somewhere in France.
Address, c/o "The Stage" Offices.

J. COURT HARVARD.

Character, Comedy, Old Men. For Address, see Weekly Card in "Stage" and "Era."

H. J. SNELSON.

General Theatrical Manager, 17, Leicester Street, W.C. 2.
Wires: Snelson, "Advancement," London. 'Phone: Cerrard 451; House Phone. Hampstead 5104.

B. SHEREK.

Theatrical and Variety Agent. 17, Lisle Street, London, W.C. 2.
Telegrams: "Sherekium, London," Telephone: Gerrard 350 (2 lines).

CHARLES CRAYFORD,

"The Kentish Mystic,"
46, WATLING STREET, BEXLEY HEATH, KENT.



THE ST. CLEMENTS PRESS OFFICE EQUIPMENT DEPARTMENT holds large stocks of Envelopes, Files, Dating Stamps, and all the miscellaneous articles required in a completely equipped office, and will gladly quote you current prices at any time. Ring Holborn 5800.



OFFICE EQUIPMENT SPECIALISTS
PORTUGAL STREET
W.C.2



Wires:
Printshop, Estrand
London

DAY AND NIGHT PRINTERS

VAUDEVILLE PRODUCTIONS, LIMITED.

Telegrams: Wylicarro, Ox, London."

Wylie-Tate **Productions**

Telephone: 4669 Museum.

Staged by GUS SOHLKE.

Produced under the personal supervision of JULIAN WYLIE & JAS. W. TATE.

The Passing Show of 1919.

With ELLA RETFORD, HARRY ANGERS, IVEY LATIMER, FRED TOOZE, BERT ESCOTT and ALFIE KEEN. Etc.

The Follies of 1919.

With JIMMY LEARMOUTH, ANNIE CROFT, JIMMY GLOVER, WALLACE LUPINO, REGINALD SHARLAND, ELSIE PRINCE, GREEN & ELLIS. and WILLIE GARVEY, Etc.

Any Lady? (Second Edition)

With LUPINO LANE, HORACE MILLS, CLAIRE ROMAINE, RENEE REEL, LENNOX LOCHNER, Etc.

IN PREPARATION.

A New Musical Piece.

With NEIL KENYON, Etc.

IN PREPARATION. (By arrangement with Messrs, Grossmith & Laurillard)

"Mr. Manhattan"

With FRED DUPREZ.

All Communications te-

STANLEY RHEIM, General 25-27, Oxford St., W.1

BUY



ALL BRITISH

Grease Paints

Obtainable from all their London and Provincial Branches.

555 BRANCHES THROUGHOUT THE COUNTRY.

BOOTS PURE DRUG CO., LTD.

"THE STAGE" YEAR BOOK

1919

EDITED BY LIONEL CARSON

LONDON:

-- "THE STAGE" OFFICES --16, YORK STREET, COVENT GARDEN



[Foulsham & Banfield.

Mr. HERMAN DAREWSKI. The leading Revue Composer and Music Publisher.

CONTENTS.

									PAGE
Academy of Dramatic Art			***	***	***		000		72
Actors' Association		***				***			55
Actors' Benevolent Fund	***		- ***		***	***	***	***	57
Actors' Church Union									60
Actors' Day		***	***			***			60
Actors' Orphanage Fund		***				400		***	58
Adelaide Neilson Fund		***				***			62
America, Authors of the Year	***				***				145
America, Fires in Theatres		***				***		***	144
America, New Theatres Opene	ed				* # *			***	144
America, Obituary				***					149
America, Plays of the Year		***	***			***			123
Annual Meetings				***		•••			6
Authors of the Year			***				***		113
Beneficent Order of Terriers	• • •	***			***	400			72
Birmingham Repertory Theatre	е	***	***	***					69
Books of the Year. By L. H	I. Ja	acobse	n	***		***		***	8
Catholic Stage Guild	• • •	. ***	***				***	***	61
Circuits	***	***	•••		***	***			112
Concert Artists' Benevolent As			***	• • •		0.00		***	74
Concert Party Proprietors' Asso	ciat	ion	• • •	***	• • •		. ***	***	74
Concert and Plays at the Front	• • •	•••	***	***	***	***			19
Critics' Circle	• • •	***	***	***	***	***	***		74
T									
Drama of the Year, The. By			_	***	•••	***	** *	• • •	1
Drama in America, The. By		Clair	Bayfiel	d	***	***	•••	***	41
Dublin Repertory Theatre	***	***	**,*	• • •	***		***	***	69
Fires in Buitish Theotuse									0.2
Fires in British Theatres	• • •		0.6.4.	***	***	***	4 6 9	***	22
Grand Order of Water Rats									72
orana orana or manor rigid	•••	•••	***	***	***	* * *	***	***	12
Incorporated Stage Society, Th	ne	***	***				***		62
Kinematograph Associations			***	•••	• • •	* . ,	***	***	75
King George's Pension Fund			***					***	61
		***	***	***	•••	***			154
	•••	***	***	***	•••	***		•••	168
	• • •	***		•••	***	***			68
London Seasons		•••		***	***	***	***	***	48
London Theatres-Plays Produc	ced		***					***	109

CONTENTS—continued.

								P.A	GE
Manchester, Gaiety	***	***				***	***		68
Masonic Lodges	***	444 - 1	***		***				49
Music Hall Artists' Railway A	ssociat	ion						***	70
Music Hall Ladies' Guild		•••	***.				***		71
Obituary	*** ,	***	***	• • •	•••	***		***	121
Paris Stage, The. By Tor. du	Aroza	rena	•••	***	• • •	***	•••	***	37
Performing Right Society	***	***	•••	• • •	•••	5	*** ,	•••	73
Play Actors		***	•••	• • •	444		*** ;	***	62
Playgoers' Clubs	***	•••	***	•••		•••	***	***	67
Play-Producing Societies	***	•••	•••	• • •	•••	***			62
Plays of the Year (alphabetical	lly arr	anged,	with	full (Casts)	• • •		• • •	79
Plays produced during 1917 whi	ich con	cluded	l their	runs	during 1	918			108
Provincial Entertainment Propi	rietors	and	Manag	ers'	Associat	ion			56
Repertory Theatres	•••	•••	***	•••	•••	•••	***	***	68
Roll of Honour	•••		•••	• • •	***		***	•••	118
Royalty at the Theatre	•••	• • •	•••	•••	***	***,	***	***	111
Society of Authors	***	•••	***	***	•••	***	•••	•••	57
Society of West End Theatre	Manag	ers	***	•••	•••	•••	•••	***	55
Staff Organisations	***	•••	•••	•••	***	***	• • •	***	77
Stage Needlework Guild	***	***	***	•••	•••	•••	•••	***	59
Parts									
Theatres Alliance, The	***	***	•••	•••	***	***	•••	***	56
Theatrical Clubs	***	•••	***	***	***	***	***	***	64
Theatrical Ladies' Guild	•••	•••	***	• • •	•••	•••	***	***	59
Theatrical Managers' Association	on	***	•••	•••	•••	•••	***	•••	55
Theatrical Organisations	***	***	***	***	***	•••	• • •	***	55
Touring Managers' Association	•••	***,	•••	•••	•••	•••	***	***	56
Trade Unionism for Actors. B	y Syd	ney Va	alentin	е	***	***	***	• • •	7
Travelling Theatre Managers'	Associa	ation			•••	•••	•••		56
United Billposters' Association		•••	•••	• • •	***	•••	•••	***	73
Wasiata Antistal Barrata B	. 1	3 7	4 4 *						
Variety Artists' Benevolent Fu				•••	•••	•••	***	•••	70
Variety Artists' Federation	•••	•••	•••	•••	***	•••	***	***	69
Variety Organisations			. * * *	•••	***	****	***	***	69
Variety Year, The. By Arthu	ir Cole	es Arn	nstrong	3		***	***	***	31
War Time Stage, The. By Ber	rnord 1	W/ollow							02
war Time Stage, The. By Be	Diam	AA GHEL	***		***	***	***	***	23





Memorial to the founder of "The Players," erected by the Club in Gramercy Park, New York, unveiled on November 13, 1918.

THE DRAMA OF THE YEAR.

By E. A. BAUGHAN.

IIAT the London stage should have carried on through more than four years of the most terr be war the world has known is one of those things which the historian of the future will not eas y understand. How difficult it has been only managers know. True, 1918 was not quite as bad as previous years. Except after the two air-raids in February, when almost half the theatres in London abandoned evening performances for a week or so, we were not much troubled by bombs, and May saw the end of the Huns' stupid misunderstanding of the psychology of British peoples. But there were some black weeks when the last offensive of the Boches seemed very dangerous even to the most optimistic among us. Then came Foch's shrewd attacks for an opening, and the final knock-out blow when the enemy was bewildered and breathless. The theatre has been a most accurate barometer of the state of the war. When the news was bad the theatres were empty; when the news was good they filled again; and at the end of 1918 a stall was more difficult to buy than a box of matches. We were lifted on a wave of theatrical prosperity. Managers deserve their good fortune if only for the dogged way in which they carried on in the early years of the war. That is the financial side of the past year. The artistic reverse does not call for jubilation. It was a barren year, and no one can say that the renewed prosperity of the theatres promises anything of moment. Perhaps that is hardly to be exceeded. We must wait patiently until the tide of reaction has flowed and the ebb nas begun. This is not the place for a consideration of the effect the war will ultimately exercise on our dramatic art. Some prophets say one thing; some,

That is the firencial side of the past year. The artistic reverse does not call for jubilation. It was a barren year, and no one can say that the renewed prosperity of the theatres promises anything of moment. Perhaps that is hardly to be expected. We must wait patiently until the tide of reaction has flowed and the ebb nas begun. This is not the place for a consideration of the effect the war will ultimately exercise on our dramatic art. Some prophets say one thing; some, another. We may be very sure, however, that the four years of war and the consequent change in the conditions of society—changes that have as yet hardly begun—will be reflected in our drama. For some little while we shall mark time, closing up our ranks for (it is to be hoped) a great advance. There should be a glorious future for the theatre, and in the vast reconstruction schemes surely some little corner may be found for the encouragement and development of the dramatic art as a factor in the real civilisation for which the war has made us yearn. Surely

the re-birth of nations will not be materialistic only.

TRUE WAR PLAYS.

We must not be discouraged by the poor effect the war has had on our art as yet. We are too near the stupendous catastrophe; most of us have been too 'utimate', involved in its terrors or in the sufferings entailed by them. Consequently we find that the war plays of the past year have dealt mostly with the circumstances of war as convenient machinery for comedy or melodrama. From many of these plays you could strip the outer shell of war and find the old kernel of crook-melodrama. Already the war has been turned to advantage by dramatists anxious to find the least line of resistance for the crisis of their plots. Almost alone among the true war plays of the war stand Sir James Barrie's "The Well-Remembered Voice" and Paul Gsell's play on Poulbot's pictures, "Les Gosses dans les Ruines." There was infinite and natural pathos in the duologue between the father and his dead son's voice in Barrie's play. Much depended, of course, on the actor who undertook the part of the father. For nearly half the play he has to act a thinking part, while the boy's mother conducts a spiritualistic séance in another part of the room. With that subtle dramatic art which is characteristic of Barrie at his best, the audience was gradually prepared for the dénouement. Sir Johnston Forbes-Robertson was the very actor for the part of the father. His grand reticence and tender humour struck just the right note. In spite of its painfulness in dealing with a sorrow which must have been actually experienced by many of the audience "The Well-Remembered Voice" had the effect of a solace by reason of its sustained

optimism. After all, Sir James Barrie has written the best war plays. "The Unspoken Word" might be considered a prologue to "The Well-Remembered Voice," and, in-its own way, was quite as true a picture of the war spirit of our nation. "The Old Lady Shows Her. Medals" and even "Der Tag" were far above the level of ordinary war dramas. The last-named play suffered from a mixture of dream and reality, a mixture which is never effective on the stage. The other true war play, "The Kiddies in the Ruins," adapted from the French by Brigadier-General Cannot, showed us a devastated French village inhabited by old men, women, and children who hide in cellars and behind the ruins of their houses until the hated Boches have gone. But over this misery the spirit of the children easily is conqueror. They play their own Kaiser-game and inspire the French soldiers, who re-occupy the village, to rebuild their homes instead of flying from its ruins. So shall be healed the wounds of the stricken land, whose blasted soil shows the naked chalk beneath, like the bones of a long-dead man. As in Barrie's play, a note of fine optimism was struck. The future is with our children, and for their sake we must endure and reconstruct and, if we can, imitate the high-spirited optimism of their youth. Both these plays were remarkable achievements, considering that they were written in the midst of a state of war which did not encourage

optimism. No other war plays reached the same level.

Herbert Thomas's "Out of Hell," produced at the Ambassadors on January 4, had the merit of treating an ordinary spy-drama with reticence and a certain simplicity which is not usual in plays by actors. There was interest, too, in the different points of view of two sisters, one of whom had married a German officer. Some such tragedy must have been common during the war. The play was otherwise remarkable for the fact that it was acted by only two players, who doubled parts. This was not really an advantage to the play. Without being a fine expression of the war-spirit, "Out of Hell" did present something of the heroism of mothers who gave their all to their country. Sir Arthur Pinero's wordless play, "Monica's Blue Boy," was another of the pieces in which the war was part of the web and woof, and not merely an applied decoration. Laurence Cowen's "The Hidden Hand," produced on July 4 at the Strand Theatre, was another. Mr. Bottomley described this as something more than a play: with equal truth the description might be put differently. In essence it was an ordinary spy play disfigured by an attempt to present one of the characters as Saint-George, with appropriate rhetorical declamation. "The Hidden Hand" was just a play of the moment, and in every sense was dramatic journalism of a crude and popular type. It belongs to the category of "true war plays" only in the sense that the action was centred on the kind of spy who was the special product of the war. You could not alter the character without knocking the bottom out of the play. Most of the other war plays could easily be reconstructed into ordinary melodramas or crook dramas if necessary.

PLAYS OF WAR'S CIRCUMSTANCE.

Sir Hall Caine's "The Prime Minister" is an instance of what I mean. Externally it was supposed to give us a dramatic picture of the sitting of the Cabinet on the eve of declaration of war, and of the peril of the naturalised German spy in London. In essence it was the old melodrama of a woman's self-sacrifice for love. brought about by the sudden change in characterisation dear to the dramatist of situation. Except for the scene of the Cabinet, which was so rhetorical and unnatural in treatment as to lose all impressiveness, the melodrama in essence might have been presented as anything but a war play. "The Prime Minister" must be judged by a high standard, for it had high pretensions. The other war plays of the year have simply and naturally drawn on the circumstances of war for exciting situations. Austin Page's "By Pigeon Post" was one of the most successful of these. It was an ingenious melodrama, fresh as to its subject and characterisation, but rather overloaded with detailed explanations. Mr. Page may claim the honour, I think, of being the first dramatist since the war to give us a lady doctor and a lady chauffeur, just as Sir Hall Caine, by the way, was the first dramatist to present an air-raid in London.

The Navy has inspired four plays, three by English authors and one by a Frenchman. Walter Hackett's "The Freedom of the Seas" is amusing and exciting when once it puts out to sea. The first act, which presents the hero as all kinds of a nincompoop, is incredibly foolish. The rest of the play is saved by an exciting spy episode and by the amusing characterisation of an old master of a tramp steamer, after W. W. Jacobs. Mrs. Clifford Mills's "The Luck of the Navy" does not pretend to be anything more than a straightforward spy drama

with a background of naval officers. Seymour Hicks and Arthur Shirley's "Jolly

Jack Tar" is more successivi than either of these plays in giving some idea of the spirit of the Navy. It is a curious, ramshackle piece, being a mixture of melodrama, musical comedy (quite out of place), and kinematograph. The moving pictures, in some cases having no connection with the drama other than the office of creating a naval atmosphere, are interesting in themselves. The melodrama of the piece is well worked up, and there is a most exciting fight. On the first night it was generally thought that the scene of the prisoners' camp in Germany was unnecessarily painful. As a picture of what our men have suffered it was not realistic enough, and the authors had relied too much on sentiment. This scene was afterwards differently played, at any rate as far as its denouement is concerned. Without being very elaborately staged "Jolly Jack Tar" is splendidly stage-managed, and the attack on the Zeebragge Mole is very thrilling. Of the three English naval plays the melodrama at the Prince's did breathe something of the spirit of our Navy. None of these three plays is on the same plane, however, as Claude Farrère and Lucien Nepoty's "La Veille d'Arnes," adapted into English by Michael Morton with the title of "In the Night Watch," and produced at the redecorated Oxford. In essence the play is yet another version of the eternal triangle, but with a difference. In the English adaptation, at any rate, the young wife of the elderly husband (the captain of a French cruiser) is more flighty than erring. Dramatically it seems rather had lines that she should be carried out to sea when indulging in an assignation through sheer pique at what looks like her husband's indifference. The triangle is broken by the death of the lover in action—a thrilling stage picture. The court martial in the last act is a safe stage convention, but it is a very impressive court martial. There is originally in action are athrilling stage picture. The court martial in the last act is a safe stage convention, but it is a very impressive court ma

And that ends the list of plays dealing directly with the war. None of them can be said to be worthy of the subject, with the exception of Barrie's "A Well-Remembered Voice," but then the titanic struggle through which we have just emerged can hardly be treated adequately until our dramatists can see it as a whole. Possibly the dramatist of the future will find his greatest inspiration in dealing with the war from the point of view of the social upheaval it has caused and is causing. That playwrights should attempt to ignore it will be a grave mistake. In the meantime one must expect the circumstances of the war to be employed merely as a background. After all, human beings and the clash of their minds, will and temperament must, as always, be the proper subject for drama. Our playwrights might try to deal a little more fairly with our side. In most of the war plays I have mentioned the German spies have the best of it dramatically. One and all go to their death undismayed, and are upheld by an unquestioning devotion to their country; whereas our naval and military officers spout slang, leave important documents about, and generally suggest profound inefficiency. A though our playwrights do not seem aware of the fact, we have a very wide-awake secret service. Someone should write a play showing how easily German spies have been duped and how the Germans have paid through the nose for secrets that were not secrets at all.

The Dover Barrage would be a good title for a comedy spy-play.

PLAYS WITH REFERENCES TO THE WAR.

So far I have dealt with all-war plays. There have been several comedies, however, which have used the circumstances of war in a very slight manner. Alfred Sutro's "Uncle Anyhow" was one of these. Probably it was written before the war, and the inventor of aeroplanes was made to concentrate his talents on a new bombing machine as an afterthought. The comedy itself, originally produced by Miss Horniman's company under the title of "The Two Miss Farndons," had considerable charm, especially in the character of a young girl who gradually realises that she is in love. It did not represent Mr. Sutro at his best, but was a pleasant enough little comedy. Arnold Bennett's brilliant "The Title" deals with a

different aspect of war, the bestowing of honours for war-work-a very fruitful subject for satirical comedy. In the conduct of situations and in the writing of dialogue Mr. Bennett has acquired the sense of the theatre-occasionally one wishes he had not been quite so thorough in the attainment of that accomplishment; but he has yet to learn that plot, however slight, is an important factor in drama, and that although a novelist may, but should not, end his story mechanically, a dramatist must bring his play to a brilliant full-stop. R. C. Carton and Justin Huntly McCarthy's "Nurse Benson" is slightly connected with the war, but very slightly—a trifle of a V.C. hero and the pseudo profession of the heroine. The piece is a curious mixture of styles, and I wonder which author introduced a pair of melodramatic mixture of styles, and I wonder which author introduced a pair of metodramatic schemers quite out of tone with the piece. The heroine herself is not consistently drawn, but the play is amusing, and has an admirable last act, in which it reaches the level of real comedy. H. V. Esmond's "The Law Divine" is to some extent connected with the war, although it originally may not have been. It is a pleasant play, and ambles along gaily. The action of the piece is continuous, except for an interval before a supper party. The curtains do not disturb the scenes. The stage is darkened and the last comer is illumined with limelight at the end of each act. is darkened, and the last comer is illumined with limelight at the end of each act.

Among the plays connected with the war must be mentioned Gerolamo Rovetta's "Romanticismo." It deals with the attempt of Italy to throw off the Austrian yoke, and so was to some extent topical. Originally acted in Italian by a company of amateurs, it was afterwards produced in an English version. The war is dealt with more or less in several musical comedies and revues, notably "The Officers' Mess," "Soldier Boy," and "Buzz-Buzz."

SERIOUS PRE-WAR DRAMA.

Apart from war melodramas, light comedy has been the staple commodity at the theatres. There are a few faint signs that playgoers of the future may demand something more solid than light comedy and revue. Some critics pin their faith to a new-born interest in Shakespeare, apparently on the strength of the Shakespearean performances at the "Old Vic." and of the successful revival of "Twelfth Night" at the Court. J. Bernard Fagan's production is among the best we nave had in my memory, but, after all, "Twelfth Night" is a very amusing comedy, quite as amusing as any modern revue. I should not like to argue from its success any marked inclination to Shakespearean drama as a whole. Nor can much be made of the performances at the "Old Vic.," where "Love's Labours Lost" and "Measure for Measure" were added to the repertory. The position of the "Old Vic." is peculiar. "Maritana" and the old operas are successful there, but you could not truthfully argue from that a possible success for old-fashioned opera elsewhere. Serious drama of any sort seems as dead as a doornail. So far as the problem play is concerned, we need not bewail its death, but drama will deteriorate if the future gives us nothing but concedies or such "can't are at the problem." if the future gives us nothing but comedies, or such "serious" plays as the popular "Eyes of Youth," by Max Marcin and C. Guenon, and Cosmo Hamilton's "Scandal." Eugene Waler's "The Knife" was sensational enough, but the plea put forward that it is justifiable to experiment on the body of a living criminal for the good of mankind in general was marred by the usual theatrical begging of the question, for in this case the criminal had actually outraged the girl to whom the vivisector is engaged. The play was labelled as a "warning," but who should be warned by it we did not learn. However, it was exciting if very unpleasant. Matheson Lang's translation of "Le Chevalier au Masque" under the title of "The Purple Mask" is an effective costume drama of the type of "The Scarlet Pimpernel." In quite another category was "The Lover's Heart," by Hamilton Leslie and John Dymock, a play founded on a tale of Boccaccio. The first act was Leslie and John Dymock, a play founded on a tale of Boccaccio. The first act was quite in the right vein, and generally the situations and incidents had the proper atmosphere, but neither of the authors had the power of writing fantastic dialogue. In this respect the play was very matter-of-fact. "The Chinese Puzzie," by Marian Bower and Leon M. Lion, is a thoroughly effective comedy-melodrama, with an unusual and picturesque setting, and gives great opportunities of acting to Miss Ethel Irwing and Mr. Lion himself. Its successful run was suspended at Christmas to make way for the usual revival f. "Peter Pan." Perhaps the most noticeable serious play of the year was Benedict James and Milton Goldsmith's "The Little Brother," an adaptation of "The Rabbi and the Priest," a very popular American novel. Had the play a subtler psychology and less ornate dialogue it would have Brother," an adaptation of "The Rabbi and the Priest, a very popular American novel. Had the play a subtler psychology and less ornate dialogue it would have been powerful drama, for the situations are good and the characters intrinsically rue. Without having read the book it is impossible to say how far Mr. James was

responsible for the theatrical style of treatment, but that treatment certainly marred what might have been a fine play.

The tale of serious drama is not long. The principal productions of the Stage Societies were "Manfred," with Schumann's music, Congreve's "The Way of the World," Arthur Symons's translation of D'Annunzio's "La Città Morte," Pierre Louys and Pierre Frondaie's "The Girl and the Puppet," and Verhaeren's "Philip II.," and a special matinée of "L'Aiglon," with Miss Marie Lohr in Mme. Bernhardt's part, completes the list.

PRE-WAR COMEDIES.

If the year has been disappointing in regard to serious comedies and playsbarren, in fact—it has given us several light comedies which compare well with anything produced in pre war days. Avery Hopwood's "Fair and Warmer," amusing if a trifle risqué, and "Roxana," a replica of "Romance," in giving Miss Doris Keane another "capricious" part; "The Naughty Wife," Dougais Murray's "The Man from Toronto," and James Montgomery's "Nothing But the Truth," are, with "Nurse Benson," "The Law Divine," and "The Title," the most successful comedies of the year. The last three had references to the war; the others were distinctly pre-war light comedies. In the success of these plays the taste of the past year may be gauged. One and all are light trifles which gave, and are giving, entertainment and relief from the worries of war, and so were justified of their being. Somerset Maugham's "Love in a Cottage" was neither quite light nor quite serious comedy, but tried to steer a course between the two. There seemed some lack of psychological consistency in the heroine. The treatment of the p.ay continually swung from farce to tragedy and back. Sir Arthur Pinero's "The Freaks" was a mistake, and so was R. S. Hichens's "Press the Button." In "Too Much Money" Mr. Zangwill made very se.f-conscious fun, which, somehow or other, was not so humorous as he seems to have imagined it was. A. A. Milne's "Belinda" was an advance on his other stage work. His characteristic dialogue tells on the stage, but he has yet to learn that you must have a distinct objective, either of situation or idea, in a stage play. There was really no idea in "Belinda," and there was not a strong enough plot to take its place. In a sense Arno'd Bennett's "The Title" suffers from the same fau its. Our literary men seldom take the theatre seriously. Ernest Denny's "Marmaduke" enabled Mr. Dennis Eade to double the parts of a man of the world who has lost his memory and a drunken wastrel, the real Marmaduke. The play was brightly written, and the "doubling" was well

REVUES AND MUSICAL COMEDIES.

The prophets who predicted the gradual death of the revue must consult the omens again. Revue and musical comedy were never more alive. "The Lilac Domino," "Going Up," "Soldier Boy," and, possibly, "The Officers' Mess" bid fair to follow the example of "The Boy," "The Maid of the Mountains." "Yes, Uncle," and "Chu Chin Chow." For these last four pieces it has been impossible to buy seats sirce the armstice was signed. At the same time revues are very successful, although they do not have quite such a long run. "Hullo, America," "Box o' Tricks," "The Bing Boys on Broadway," "Tails Up," "Buzz-Buzz," and "As You Were" prove that the revue as a form of entertainment is anything but dead. If only revue writers could manage to connect their numbers by a central idea the revue would be more entertaining than it is. The inconsequence of most of these pieces is a little trying. In "As You Were" the central idea helps to make it the most brilliant of the revues. This review of the year must not be closed without reference to the productions of the historical Christmas of 1918. "Peter Pan" and "When the Rainbow Ends" were duly revived, and there were pantomimes at the Lyceum and Drury Lane. In addition, a new management, of which Mr. Arnold Bennett is the leading spirit, produced a children's revue and pantomime, "Make Believe," at the Hammersmith Lyric. A. A. Milne and C. E. Barton wrote the book and lyrics.

It is difficult, in finishing this review of the dramatic year in London, to refrain from prophecy. What will the future hold for the theatre? Shall we still be content with trifling light comedies and musical plays and revues? Will the war, and all it has meant to the world, have no effect on drama? Is a National Theatre to remain always an impracticable dream? Will a civilisation, shaken to its very foundations and eager to reform itself, continue to ignore one of the most human acts by which great ideas may be expressed and noble actions set forth? I will not dare answer these questions, but will content myself with pointing to the history of English drama after the great Elizabethan days.

ANNUAL MEETINGS, etc.

- January 6.—The annual installation meeting of the Grand Order of Water Rats was held in the Lodge Room at the Vaudeville Club.
- January 20.—The annual general meeting of the Touchstone Club took place at Oddenino's Imperial Restaurant, with Mr. Harry Nicholls in the chair.
- January 27 .- The annual general meeting of the Variety Artists' Federation was held at the Rehearsal Theatre, Maiden Lane, Mr. Fred Russell presiding
- January 27.—The annual meeting of the Beneficent Order of Terriers was held in the Terriers' Lodge, with Mr. Harry Gribben in the chair.
- February 24.—The annual general meeting of the members of the Stage Staff Branch (Lordon) of the National Association of Theatrical Employees took place at the Holborn Empire.
- February 27.—The annual general meeting of the Variety Artists' Benevolent Fund and Institution took place at the Rehearsal Theatre, Maiden Lane, with Mr. Bruce Green in the chair.
- March 10.—The annual general meeting of the Actors' Association took place at the Am-bassadors', Sir Johnston Forbes-Robertson presiding.
- March 19.—The annual general meeting of the Actors' Benevolent Fund was held at the St. James's, Sir Squire Bancroft presiding.
- March 21.—The annual meeting of the Thea-trical Managers' Association was he'd at the offices, 52. Shaftesbury Avenue, with Mr. Tom B. Davis in the chair.
- March 22.—The annual general meeting of the Critics' Circle was he'd in the hall of the Institute of Journalists, Tudor Street, with Mr. E. F. Spence in the chair.

- March 22.-The annual general meeting of the Royal General Pheatrical Fund was held at the offices of the fund, Goschen Buildings, Henrietta Street, with Mr. Charles Rock in the chai..
- April 30.—The annual general meeting of the Yorick Cub took place at St. George's House, St. Martin's Lane.
- May 3.- The annual meeting of the Provincial Entertainments Proprietors' and Managers' Association was held at the Victoria Hotel, Manchester, Mr. Matthew Montgomery presiding.
- y 7.—The annual general meeting of the Rehearsal Club took place at the St. James's, with Mr. Gerald du Maurier in the
- Mag 12.- The Magici ns' Club he'd their annual
- séance at the Bijou, Bedford Street, with Mr. David Devant in the chair.

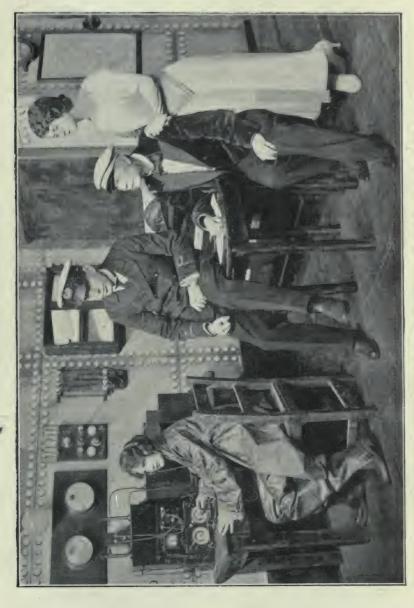
 June 18.—The angual meeting of the Actors' Church Union took place at St. Anne's Rectory, Soho, with the President, the Bishop of Winchester, in the chair.
- June 23.—The annual general meeting of the Touring Managers' Association took place at Walter House, Strand.
- July 12.—The annual meeting of the Catholic Stage Guild was held at the Vaudeville, with the Right Hon. Lord Morris in the chair.
- November 12.—The annual general meeting of the Music Hail Ladies' Guild was held at the Board Room, 18. Charing Cross Road, with Mrs. Charles Coborn in the chair.
- December 6.—The annual general meeting of the Theatrical Ladies' Guild was held at the St. James's, with Miss Irene Vanbrugh in the chair.
- December 22.—The sixth annual meeting of the "Charley's Aunt" Club was held at the Roval Albert Hall Theatre, with the President sident, Mrs. Brandon Thomas, in the chair.





"NURSE BENSON" AT THE GLOBE.

" Dail , Mirror," Mr. Nelson Ramsay, Miss Maïr Löhn, Mr. Geo, Elton, Mrs Lotthe Venne, Miss Violet Fahrbrother.



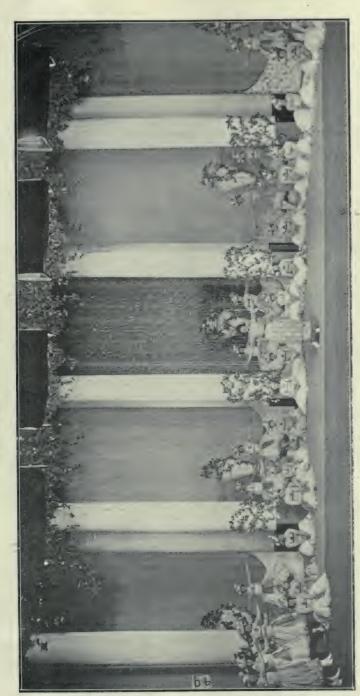
"THE FREEDOM OF THE SEAS' AT THE HAYMARKET.



"ROXANA" AT THE LYRIC.

MISS ATHENE SEVIER, MR. ERIC HARRISON, MISS DORIS KEANE, and MR. BASIL, SUDNEY.

Foulsham, & Banfeld,



"BOX O' TRICKS" AT THE LONDON H.PPODRÖME,
MISS CECULY DEBERSHAM and Chorus,

Fanleign of Benefield,



"THE KNIFE" AT THE COMEDY.

Stage Photo Co.

Helen Haye, Kyrle Bellew, Aubrey Saith, Stephen Ewart, Farren Sottar, Margterite Collier, San Livesey, Norman Page,



"THE PURPLE MASK" AT THE PRINCES, AND AFTERWARDS AT THE SCALA. Group includes Miss Any Brandon Thomas, Mr. Horton Cooper, Mr. Matheson Lanc, and Miss Alace Moppler.



"SOLDIER BOY" AT THE APOLLO.

Mr. Laurence Leonard, Miss Sinna St. Claud, Miss Windered Barnes.

Stage Photo Co.



THE PLAYHOUSE. "THE NAUGHTY WIFE" AT

Stage Photo Co. Group includes Mr. Stanley Logan, Miss Ellis Jepphers, Mr. H. Bunston, Miss Gladys Cooper, and Mr. Charles Hawthen.



"NOTHING BUT THE TRUTH" AT THE SAVOY.

Foulsham & Banfield.

Group includes Mr. Paul Arthur, Miss Zoe Gordox, Mr. Perceval, Clark, Mr. Chas, Glenney, Mr. A. E. Mathers, Miss Dorothy Minto, and Miss Henrietta Watson.

PLAYS OF THE YEAR.



"FAIR AND WARMER" AT THE PRINCE OF WALES'S. MARGARET HALSTAN, GEO, BELFU, EDAVID MILLER, ROYALD SOUTHE, FOR COMPTON.

Stage Plats Co.

PLAYS OF THE YEAR.



Foulsham & Banfield.

"THE MAN FROM TORONTO."

MISS IRIS HOLY and MR. GEORGE TULLY.

TRADE UNIONISM FOR ACTORS.

By SYDNEY VALENTINE.

HE year 1919 should be a notable one in the annals of the theatrical profession, for it heralds the birth of a trade union for actors and actresses. The new union begins its existence as a lusty and promising infant, and it rests with actors and actresses to see that it grows to maturity and proves to be of valuable and permanent usefulness in the world of the theatre.

The old Actors' Association, after over a quarter of a century of existence, had failed to do anything to remedy the evils which have been growing up steadily during the past decade, and the only thing to be done was to wind it up and start afresh.

The overwhelming majority by which it was decided to do so proves that the actor had fully realised this necessity.

We are living in a democratic age in which the worker intends to obtain a fairer share of the profits resulting from his labours.

The conditions under which the actor earns his living have radically changed

during the past five-and-twenty years. The terms on which an actor was engaged, which were fair and equitable in the

past, are no longer so under the altered conditions.

Whereas an actor used to be engaged for a season, or a year or more, in this age of "specialising" he is usually engaged only for one play at a time, which may be, and often is, a failure, and he has to start all over again. In other words, he has to "gamble" for his living. And it is a gamble in which he always takes his share of the losses, but not of the profits. Now this is obviously a foolish way of earning one's living. But it is of no use to blame the manager for taking advantage of the actor's foolishness. Until the millennium arrives and alters human nature we cannot expect anything else.

It is the actor's business to see that the manager does not take advantage of him. And in order that the actor may be strong enough to look after his interests it is

necessary for him to combine.

The only way in which this can be done lawfully is by forming a trade union, which gives him the right of "collective bargaining." But the trade union must embrace the bulk of the members of the trade in question before it can exercise this right of collective bargaining. It is therefore the duty of every member of the union to do his or her utmost to prevent any actor or actress from remaining outside. And that is not all. Every member of the union must regard the good of the community as a whole as the object to be worked for, and not the selfish interest of the individual. This means conforming to discipline, without which no enterprise can hope to be successful.

When once a trade union is firmly established its power is great, and should never

be abused.

Every actor and actress who joins the new trade union should do so with the honest intention of doing something to better the conditions under which we actors have to earn a living.

There need be no strife with the manager who deals fairly with his employees. It is a question of business, and it is perfectly legitimate for each side to try to make the best bargain, so long as everything is honest and straightforward. If, on the other hand, there is anything "crooked" or unfair in the transaction, the union has a perfect right to use its power to the utmost.

The origin of trade unionism was the necessity of workmen combining to protect themselves against injustice and wrong. That should be the object of the Actors'

Union. Defence, not Defiance.

BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

Place on the fifth, and, as we all hope, the last time, we have to be content with what may be termed a "war edition" of "Books of the Year"; but, all the same, as with 1917 at any rate, one's record of books on topics connected with various departments of stage work is, for 1918, once more an interesting, if not a very extensive, one. Important volumes have been issued in the sections of biographical recollections, Shakespearean studies, and general criticism, to name the chief only, and a good deal of the matter therein contained has been such as to call for detailed comment and for judiciously-exercised transcription as well. The main points are set forth below under various headings, and hence one has been able again to display with some success skill in the noble art of window-dressing. As there is every likelihood that an Armistice Christmas will be followed by an Early Feace, one may look forward with confidence to redewed publishing activity and to good book seasons throughout the year of 1919. So sanguine a tone has not been justified since the now far-off spring of 1914.

BOOKS ABOUT THE BARD.

Ever one of the most faithful among the band of faithful, Mrs. Charlotte Carmichael Stopes issued through George Bell and Sons, Limited (8s. 6d. net). a second edition of her volume of collected essays and papers, scyled "Shakespeare's Environment," just in time for the Birthday Celebrations. She included therein two of her 1916 Commemoration papers—the prose piece, "In Memory of Shakespeare, Time's Laureate," and the verses, "The Making of Shakespeare," the latter from "The Book of Homage." This second issue of "Shakespeare's Environment" was rendered notable by the insertion of a beautifully-coloured frontispiece apropos of the reprint of "The True Story of the Stratford Bust," this being a reproduction of Miss Estella Canziani's able study of one of the Shakespeare portraits in presenting "the face enlarged and coloured from Dugdale's engraving of Shakespeare's Tomb in his 'Warwickshire,' 1656." In this work the daughter of a much-lamented lady artist, the late Louisa Starr-Canziani, had been induced by the indefatigably zealous Mrs. Stopes to treat the face "as a sitter, and yet to paint it with the colours of the tomb."

"SHAKESPEARE'S WORKMANSHIP."

Under this title T. Fisher Unwin, Limited, sent forth, at 15s. net, a second impression of Sir Arthur Quiller-Couch's scholarly attempt at Shakespearean criticism and analysis. The volume, which has won golden opinions from all sorts of persons, is formed of detailed and searching discussions of the characters, management of plot, method of workmanship, and measure of success attained, in some of the most famous plays, for instance, "Hamlet," "The Merchant of Venice," "The Tempest," "Cymbeline," "Macbeth," and so on, and "Q's" thoughtful studies ought to be read carefully by earnest Shakespeare-lovers.

"SHAKESPEARE AND THE STAGE."

In this handsomely-bound, well-printed, and most excellently illustrated treatise (published at 15s. by Davis and Orioli) Maurice Jonas, author, also, of "Notes of an Art Collector," set forth his refreshingly independent, commonsense, and unbiassed views on many vexed questions of Shakespearean scholarship and controversy, besides cramming the book with interesting and sometimes new matter. It contained, among other things, a most useful "Complete List of Theatrical Terms Used by Shakespeare in His Plays and Poems, Arranged in Alphabetical

Order," and more valuable still were the numerous reproductions of rare title-pages of old plays. These had been made in facsimile for Mr. Jonas by Mr. H. Franklin waghorn, who paid many visits to the British Museum for that purpose, and the blocks for all the farsimile photographs were executed by Mr. Fleming. Merely to study these alone the Shakespearean enthusiast should take account of Mr. Jonas's book Among its longest and most interesting sections were those on "The Theatres," "London Theatrical Companies," "Shakespeare as an Accor," and "Court Performances," all full of facts, many of them no doubt familiar to students of the stage, and the illustrations included views of the Swan, Rose, Second Fortune, Red Bull, and other Elizabethan or Jacobean playhouses.

GENEVIÈVE WARD'S RECOLLECTIONS.

There was full justification for that veteran tragédienne Geneviève Ward having the literary assistance of Richard Whiteing in the putting together of her book of recollections of a long life, styled "Both Sides of the Curtain," and published by Cassells at 10s. 6d. net. Mr. Whiteing it was who wrote the Manchester Guardian notice of her appearance as Lady Macbeth at the Royal, Manchester, as far back as 1873; she was seen in the same famous rôle at Drury Lane in 1876, when she "creanised the perfermance for the benefit of the American Centennial Fund in honour of the 100th anniversary of the Declaration of Independence"; and only quite lately has one witnessed Miss Ward's deeply impressive acting of an Old Style Lady Macbeth, which was among the most interesting features of the recent Drury Lane Pageant. Her book, marked (as the reminiscences of other famous players have been) by a certain acerbity of tone and frank criticism of others here and there, is full of well-told anecdotes and of savings imbued with the wisdom or assurance that experience gives; and it is finely illustrated, the frontispiece being a reproduction in colours from the painting by Hugh G. Rivière, and other portraits should smith distinguished actress in such rôles as those of the ambitious. Thank's blood smith write. actress in such rôles as those of the ambitious Thane's blood-guilty wife. Queen Katharine, Stephanie de Mohrivart in her celebrated assumption given in "Forget-Me-Not," Volumnia, Elinor in "Becket," Margaret of Anjou, the Blind Queen, in "The Vingin Goddess," and the Duchess in "The Aristocrat," which part she was playing when she received her "eightieth birthday address" from Sir George Alexander, Mr. Louis N. Parker, and the members of the St. James's Company.

Miss Ward has recorded that she has travelled "about 85,000 miles, all on business," including a trip round the world and sixteen crossings of the Atlantic, and that in drama (not counting opera) she played "in seventy-seven pieces, great and small, and by a large proportion mainly the former. Shakespeare was a large contributor, and the rest were important ventures in ancient or modern work." A paragraph calling for transcription begins: "No wonder the actors are sometimes tempted to lose sight of the distinction between themselves and the characters they play. They are kings and queens in a way, and the incense they breathe exceeds in pungency anything offered to the most popular rulers of the world." She goes on: "It was a great epoch for us, perhaps as great as any in theatrical annals. We were admired, honoured, respected—aye, there's the rub. The palmy days of the stage did not end with the dynasties of the Kembles. The Victorian was a great age in that, as in all else."

A PEN-PICTURE OF SALA.

Miss Ward has taken from her album a few characteristic drawings by George Augustus Sala wherewith to adorn this volume, and of "G. A. S." himself she speaks in terms of warm affection, thus: "Kind and constant friend! I had the greatest respect and admiration for him to the last. He took his art of journalism seriously, for no one laboured more assiduously for the instruction by amusement of the million then coming into its own On the surface he seemed but the gossamer creature of an hour, touching literature, art, society, and manners. But the touch was light only because the hand was sure—every anecdote was in its place, as carefully edited to the very pauses and inflections and for the terminal words, as if he had conned it in triple proof."

TEACHING FOR THE FRENCH STAGE.

Another extract from "Both Sides of the Curtain" deals with the training

that Geneviève Ward received in Paris. She says: "The teaching for the French stage is the most thorough thing of the kind in the world. I studied privately under Regnier; beginners go first to the school of the Conservatoire, where many of the greatest actors of the Français take the classes in turn for a fee that does little more than cover the cost of their cab fares. No single thing is omitted—gesture, declamation, the search for the author's innermost meaning; above all, the sense of the absolute unity of the performance in the due subordination of the part to the whole. No nicety of the grammar of the art is beneath the notice of the master."

IRVING AS CRIMINOLOGIST.

Now that he is free from the trammels of war work, Mr. H. B. Irving may be able to take up again his literary as well as professional labours and thus provide us with a successor to those admirable books of his, "The Life of Judge Jefreys" and "Studies of French Criminals of the Nineteenth Century," followed quite recently by his volume entitled "A Book of Remarkable Criminals" (Cassells, 7s. 6d. net). In this work, dedicated to E. V. Lucas, "H. B." treated in full the careers of such notorious murderers as Charles Peace, Robert Butler, Prof. Webster, H. H. Holmes, and various French criminals, whose stories, taken singly or together, bear out a statement made by Mr. Irving in his Introduction: "A judge once told the present writer that he did not often go to the theatre because none of the dramas which he saw on the stage seemed to him equal in intensity to those of real life which came before him in the course of his duties." This Introduction, as has previously been pointed out, is full of apt comparisons and parallels drawn from the plays of Shakespeare, with whose gallery of infamous evil-doers the men already mentioned and many others may fairly be classed, and, indeed, the studies in the book may thus be said to satisfy the legal mind, as well as helping to appease the pretty general and natural craving for strong drama. The subjects chosen have given the writer scope both for his well-known bent towards the analysis of criminal motives and for the display of the at once closely reasoned and sufficiently coloured literary method required to make a treatise of this sort something better than a mere Newgate Calendar. Perhaps Mr. Irving might have some of these strange and appalling life stories dramatised for his own stage purposes; they might afford him the chance of enriching the modern theatre with some more brilliant character impersonations.

"OLD SAWS AND MODERN INSTANCES."

That ripe scholar and distinguished man of letters W. L. Courtney adapted one of the melancholy Jaques's famous aphorisms from his "All the world's a stage" speech to serve as the label of a deeply interesting series of essays, most of them dealing with theatrical matters and dramatic themes. Published by Chapman and Hall at 10s. 6d. net, "Old Saws and Modern Instances" contained ably-thought-out comparisons of Thomas Hardy as a dramatist with Æschylus, and of Eugène Brieux with Euripides, besides other notable papers on "The Idea of Comedy" and on "Realistic Drama." To these but cursory reference can now be made, as much more detailed note is required of Mr. Courtney's both generous and eminently judicious appreciation of Sir Herbert Tree, of whom he says he had been a friend "for more than a quarter of a century—a rather intimate friend, with whom he would discuss matters concerning which he would remain silent with others. He talked freely with me because he thought (and I hope he thought rightly) that I would understaud him and sympathise with him." This renders all the more valuable Mr. Courtney's frank summing up of the merits and the main characteristics, both as actor and as manager, of the man whose loss so many of us are still deploring. Hence I feel called upon to make a few extracts from a volume that ought to be in the hands of every thoughtful student of the stage. Better examples of true criticism could with difficulty be found, and Mr. Courtney should regard the choosing of these quotations as "a sincere form of flattery."

TREE'S VERSATILITY.

"Versatility was Tree's chief characteristic, or, as some might say, his besetting sin. Versatile he undoubtedly was; he tried to show his skill in very different fields of dramatic work. He essayed tragic rôles—at one time he was very anxious to act King Lear as a pendant or culmination to his Macbeth, his Othello, his Hamlet. He was a comedian either with or without a touch of melodrama; he made his name originally in farce, as those know who saw his Private Secretary. Versatility is undoubtedly a perilous gift. You know how a versatile man is supposed to waste himself and his talents in many channels of activity and to succeed in none. I have said a 'so-called versatile man,' because no man is really versatile; he only thinks he is, or is idly so reported by others. There is always one thing he does which is better than others, despite his many-sidedness, and, if he is wise, he will discover what it is and cultivate it to the best of his ability. Tree liked to be considered many-sided; indeed, he resented any suggestion to the contrary, and for this reason. I suppose, wrote two books, though he ostentatiously declared that he was not a book-reader. His restless and unbounded activity was compelled to show itself in various fields. I do not think I ever came across any man who was more pertinaciously and assiduously alive. He was 'a dragon for work, as they say, and had a greater range of vivid interests—literary, political, social, and dramatic—than most of us can lay claim to. His quick alertness of spirit, his ready apprehension, his humour—which at times verged on the macabre—made him a most stimulating companion. He always saw objects from the less obvious standpoints, and delighted in all that was unconventional and paradoxical. His wit was never mordant, nor was it always very pointed. And his epigrams were for the most part ebullitions of high spirits."

HIS CONTRIBUTIONS TO THE STAGE.

"What were the positive contributions of Herbert Tree to the English stage? Here there is some room for dissent and disagreement. I will only put down certain facts in the form in which they appear to me. Remember, in the first place, that he inherited a great tradition from Henry Irving, who had set a magnificent example of stage production at the Lyceum. Tree was at first content to carry on the tradition on similar lines. He produced plays with extreme care for detail and many appeals to the eye. There was never anything slipshod either in the method of stage representation or in the attention paid to what diplomats call 'imponderabilia.' Indeed, it was the care taken over the minutiæ which guaranteed the effectiveness of the whole. Thanks in especial to Irving and Tree, London stage production reached a higher level of completeness and finish than was to be seen in foreign capitals. Sarah Bernhardt and other foreign visitors acknowledged that in this respect they did not do things better in France. Gradually Tree bettered the examples of his predecessors. His critics said he over-elaborated his effects; his friends were never tired of welcoming new grades of beauty. I take only two instances out of many which offer themselves in recollection.

"Probably there was never a more beautiful stage picture than Olivia's pleasaunce in 'Twelfth Night.' We talk of the hanging gardens of Babylon as of something legendary and rare. Here before our eyes were to be seen Olivia's hanging gardens, a dream of exquisite and appealing beauty which seemed to bring out the more clearly by contrast the vulgarity and coarseness of Sir Toby Belch and Sir Andrew Ague-Cheek, while it enhanced the delicacy of Viola and Olivia herself. The other example I will take from 'A Midsummer Night's Dream.' You will recall that though the scene is supposed to be laid in the neighbourhood of Athens, the feeling, the atmosphere of the play belong essentially to Stratford and England. Accordingly, Tree gave us, alternately with some marble seats and olive-trees, splendid glimpses of British forests, in which the fairies ran wild and Bottom and his companions rehearsed their uncouth theatricals. Anything more restful to the eye than these glades of sylvan beauty I have never seen on any stage. I used to drop into the theatre while the play was going on just to realise once more the solemn delightful effect of the old beeches sheltering the wayward fancies of Oberon, Titania, and Puck, and providing a rehearsal ground for Pyramus and Thisbe. I must also add something about the elaborate scene at the end of the play, when the pillars of the Duke's palace glow with internal light to enable the fairies to carry on their domestic tasks of making everything clean and sweet for the mortals. It was beautiful, but perhaps too elaborate. One missed in this ease the note of simplicity, the wise sobriety of an accomplished artist who would not strive 'to do better than well' lest he should 'confound his skill in covetousness.' There were charming pictures, too, in 'The Tempest,' little sea-fairies peeping round the edges of the rocks, while Ariel sported

in the pools, which one remembers with gratitude. But, indeed, the time would fail me if I were to recount half the wonders which the magician Tree displayed before our eyes in play after play. You may call him a consummate decorator if you like."

NOT MERELY DECORATION.

"Tree soon realised that decoration in itself could only please the groundlings or the dilettantes, and that the main matter of consequence was the spirit in which the whole adventure was attempted. What was the character of the adventure? It was to give the British stage dignity as well as charm, high seriousness as well as æsthetic adornment. It was for this reason that from time to time he put before his public-a clientèle, by the way, which was always steadily growingstately performances of Shakespearean plays, incidentally proving that our great English dramatist did not necessarily spell bankruptcy, but judiciously treated, might be made to yield a fair percentage of profit. He varied his programme with lighter fare as a matter of course. A man who had undertaken the responsibility of so large a theatre as His Majesty's was bound to keep a steady eye on the booking-office and replenish his coffers now and again by popular appeals. Unfortunately, our public is not always spurred and exalted to finer issues; and there is the benefit of the programme almost replenish as a service of the progr though Shakespeare, under special conditions, can become almost popular, a certain melodramatic blatancy-or at least insistence-has a more distinct pecuniary appeal. Where theatres are not supported by municipalities or the State, the lessee and manager is forced to 'go here and there and make himself a motley to the view' for base considerations of solvency. But Tree did not forget the higher obligations of the position he had attained. As head of the profession, he realised his responsibilities. He was full of the idea of the importance of the theatrical art as a main instrument of culture, and as a most necessary element in civic and social life. He did not work merely for his own hand, but upheld the claims of his calling. He instituted a Shakespearean week—a most costly undertaking-in cider to keep alive our indebtedness to the Elizabethan stage. He presided at meetings, anade speeches, inaugurated movements, pushed and encouraged various policies, in order to prove that actors were important elements in the community who had their proper functions in the body politic."

THE REALISM OF BRIEUX.

Mr. Courtney's analysis of the method of Brieux also calls for notice. He says: "I come now to the consideration of that so-called realistic method which is especially illustrated in Brieux's 'Les Avariés,' and in Ibsen's 'Ghosts.' Realism is of course, an ambiguous word, because it involves one or two assumptions which are not always verifiable. There is no greater realism in describing details which most people would pass over as either unsavoury or unnecessary than there is in other forms of dramatic or literary art which do not think it necessary to emphasise the sordid or the unclean. In the one case, as in the other, the artist is making use of that principle which is his by nature—the principle of selection. He uses the materials which are necessary for his purpose, and he disregards the others. An artist painting a picture groups together various elements, not so much copying Nature as adapting Nature to his uses. A dramatist who would be called romantic proceeds in precisely the same fashion, throwing into high relief the figures of his hero and his heroine, and emphasising the sentiments and emotions appropriate in such cases. But what we sometimes forget is that the so-called realist has a precisely similar method of working. He, too, is occupied with arranging a picture, and, in order to bring out his scheme, he emphasises certain points and allows others to recede into the background. He uses his characters, not like independent personages, but rather as vehicles for illustrating the purpose or lesson which he has in mind. From this point of view the realist is just as unreal as the romantic dramatist. Or, to put the matter otherwise, he has the same justification which the artist claims for himself, selection being of the very essence of the artist's problem.

"We must not, therefore, take it for granted that because Brieux wrote the play which, in the English translation, is called 'Damaged Goods,' or because Ibsen wrote a play which is called 'Ghests,' they are necessarily nearer the ultimate truth of things than, let us say, Victor Hugo, with his romantic drama. We call it realism when the materials are sordid, and we call it romantic when the materials

are sentimental or emotional. But the artist is a free worker; he can manipulate as he desires. Even the man whom we might call the most thorough going of realists probably has some dream or ideal, which, tarnished as it may be, yet has in his eyes all the value of the Beautiful, however he may construe it. The question of truth hardly enters into these considerations. The dream of the artist is always true of him, and true for all those who see eye to eye with him in his work.

"To me, I confess, the whole question of what we vaguely call realism ought to be envisaged from another standpoint. If we look at the matter historically, knowing as we do that in the history of art progress is made by a series of spiral actions and reactions, we discover that romance, pursued up to a certain point, produces a feeling of satiety or unreality, and therefore naturally gives place to an opposite theory which calls itself logical and scientific. After Victor Hugo came Zola, Ibsen, and Brieux, just as in an earlier stage of the process of development the remoteness and frigidity of the classical drama gave place to Victor Hugo's romantic enthusnasm. The important thing, however, to notice is that the different artistic attitudes correspond to different periods in the evolution of a nation or of humanity at large. Nothing is clearer than the fact that what we sometimes call the Victorian outlook—that is to say, the attitude towards men and things congenial to the nineteenth century, is in large measure superseded, and it is interesting and important for us to recognise how the generation which we may call Georgian re-acts against its predecessor. It would have been impossible in the Victorian era to produce for the public plays like 'Les Avariés' and 'Ghosts.' Why? Because the theory of art was different; the temper of the public was different; the atmosphere was different. The appeal of the nineteenth century was to the heart; that of the twentieth century is to logical processes of the intellect. The effice of drama is to popularise, as it were, scientific conceptions, to make use of scientific principles, to illustrate them in some imagined scheme, and thus to convey and metamorphose drama into a tract for the times."

PINERO ON MEDRICK.

Hodder and Stoughton have been publishing a collected edition of the works of Leonard Merrick, and all these ably-written stories, including such novels of theatrical life as "When Love Flies Out of the Window," "The Actor-Manager," and "The Position of Peggy Harper," have had their value and interest enhanced by introductions from various distinguished pens. for instance, those of Sir James M. Barrie, Maurice Hewlett, H. G. Wells, G. K. Chesterton, and Granville Barker. To the book last-named this introductory matter has been contributed in some pungent and trenchantly-phrased pages by Sir Arthur Pinero, who begins: "It is, I believe, an open secret that Mr. Merrick was once upon a time on the stage," and the reason I have been asked to write a short introduction is, I suppose, that I also was an actor in my early days." Mr. Merrick's lifelike portraits of Press-boomed stars, old players the victims of their own vices, bogus managers, agents, and so forth, have led Pinero to deliver some further broadsides against sundry "ornaments" (?) of the lower strata of the profession.

BOGUS THE ENEMY.

In this story Mr. Merrick thus described a hogus manager named Armytage:—"The advertiser was evidently attired for the occasion. He were a frock-coat in combination with a summer waistcoat, much crumpled, and the trousers of a tweed suit. A garnet pin ornamented the wrong portion of a made-up tie." This, Sir Arthur observes, 'is neither Impressionism nor Realism, in the sense that these words are bandied about. It is a plain, straightforward, apparently effortless account of a man's apparel. Every stroke, as in a skilful etching, being 'in the right place,' the imagination is stimulated to evolve from it the whole history of the miserable Armytage. Struggle, defeat, the fight for life, the pitiful reguery—all is suggested, as it were, upon the bitten plate." Ending his introduction to this brilliant story of stage life with the repetition of an apropos "wig" yarn, Pinero winds up: "Alas! in the theatre of books, as well as in the theatre of plays, a vast number of people are still looking for wigs. And Mr. Merrick's characters were none, being the creatures not only of keen observation, but of a strict literary integrity."

"TRAINING FOR THE STAGE."

This was the title of a volume in Lippincott's Training Series issued in this country at 5s. net by the J. B. Lippincott Company, Philadelphia and London. This book—a well-intentioned one, if not combining anything very fresh or useful—was put together by Arthur Hornblow, editor of an American publication, The Theatre Magazine, and it had a Foreword by David Belasco. In this that well-known dramatist and producer said, among other things: "There is one thing the stage beginner need never fear: the profession is not so overcrowded that there is not always room for real talent. As a matter of fact, good actors to-day are hard to find. Managers need actors more than actors need managers. In preparing a play for the stage the first requisite is to see that it is properly cast; and so important do I consider this part of the work that I have often spent a year in selecting a suitable company. It is then that the manager must call into service all his knowledge of human nature." He ended: "Intelligence is desirable, but it is secondary. The merely 'brainy' actor is never a great actor on the stage." (A very debatable proposition, many of us may think.) "The heart is greater than the brain." Carefully compiled, Mr. Hornblow's treatise will probably have served its purpose with many ambitious stage aspirants. Noteworthy Appendices were those giving the Standard Theatrical Contract and General Rules for the Guidance of Actors during Performance proposed and drawn up by the Actors' Equity Association.

"COLOUR STUDIES IN PARIS."

Known for years as a critic of independent outlook, as a dramatist, and as a writer of picturesque and florid style, Arthur Symons collected some of his essays and articles best worth preserving under the above heading in a book issued at 7s. 6d. net by Chapman and Hall. He has much to say about Paul Verlaine, Stephane Mallarmé, Aristide Bruant, Petrus Borel, "et hoc genus omne," and one class of readers will be attracted thereby; but for one's own special purposes more interest attaches to the passages, pen-pictures, crayon-drawings, what you will, in which Mr. Symons set down his impressions of Yvette Guilbert as far back as 1900, and of such landmarks of Bohemian Paris as Montmartre and the Gingerbread Fair at Vincennes, his vivid descriptions of which may be paralleled with Charpentier's scenes of revelry, as shown in "Louise." Excellent writing in abundance is to be found in other sections of "Colour Studies in Paris," four excerpts from which may be taken, with due apologies to both author and publishers. The nature of these transcribed passages is indicated clearly enough by the headings now chosen for them.

THE GINGERBREAD FAIR AT VINCENNES.

"It is at night, towards nine o'clock, that the fair is at its best. The painted faces, the crude colours, assume their right aspect, become harmonious under the artificial light. The dancing pinks and reds whirl on the platforms, flash into the gaslight, disappear for an instant into a solid shadow against the light, emerge vividly. The moving black masses surge to and fro before the booths; from the side one sees lines of rigid figures, faces that the light shows in eager profile. Outside the Théâtre Cocherie there is a shifting light, which turns a dazzling glitter, moment by moment, across the road; it plunges like a sword into one of the trees opposite, casts a glow as of white fire over the transfigured green of leaves and branches, and then falls off, baffled by the impenetrable leafage. As the light drops suddenly on the crowd, an instant before only dimly visible, it throws into fierce relief the intent eyes, the gaping mouths, the unshaven cheeks, darting into the hollows of broken teeth, pointing cruelly at every scar and wrinkle."

AT MONTMARTRE.

"Still, if some of the glories of Montmartre are gone, Montmartre remains, and it remains unique. In no other city can I recall anything in itself so sordidly picturesque as those crawling heights which lead up to the Butte, so wonderful as the vision of the city which the Butte gives one. Night after night I have been up to this odd, fascinating little corner, merely to look at all I had left behind, and I have been struck by the attraction which this view obviously has for the somewhat unpleasant and unimpressionable people who inhabit the neighbourhood. Aristide Bruant's heroes and heroines, the lady on her way to Saint Lazare, the

gentleman—who knows?—perhaps to La Roquette; they rest from their labour at times, and, leaning over the wooden paling, I am sure, enjoy Paris impressionistically. Perhaps this is one of the gifts of the exprit Montmartre, that philosophy of the pavement which has always been more or less localised in this district. Here at Montmartre, of course, and of it essentially, are almost all the public balls, the really Parisian café-concerts, which exist in Paris. The establishments in the Champs Elysées are after an order of their own; the Folies-Bergère is an unsuccessful attempt to imitate an English music hall and a successful attempt to attract the English public; but amusing Paris, and Paris which amuses itself, goes to Montmartre. The cabaret of Aristide Bruant has lost something of its special character since Bruant took to singing at the Ambassadeurs: the Concert Lisbonne, which was once so pleasantly eccentric, has become ordinary. But there is still the true ring of Montmartre in the Carillon, that homely little place in the Rue de la Tour d'Auvergne, and the baser kind of Montmartre wit in the Concert des Concierges, not far off. And then, to end the evening, is there not the Rat Mort, of which a conscientious English lady novelist once gave so fanciful a picture? The Rat Mort, which ends the evening, sums up Montmartre; not prudently, but with 'some emotions and a moral.'"

YVETTE GUILBERT IN 1900.

"Her gamut in the purely comic is wide. With an inflection of the voice, a bend of that curious, long, thin body which seems to be embodied gesture, she can suggest, she can portray the humour that is dry, ironical, coarse (I will admit), unctuous even. Her voice can be sweet or harsh; it can chirp, lilt, chuckle, stutter; it can moan or laugh, be tipsy or distinguished. Nowhere is she conventional; nowhere does she even resemble any other French singer. Voice, face, gestures, pantomime, all are different, all are purely her own. She is a creature of contrasts, and suggests at once all that is innocent and all that is perverse. She has the pure blue eyes of a child—eyes that are cloudless, that gleam with a wicked ingenuousness, that close in the utter abasement of weariness, that open wide in all the expressionlessness of surprise. Her naïveté is perfect, and perfect, too, is that strange, subtle smile of comprehension that closes the period. A great impersonal artist, depending, as she does, entirely on her expressive power, her dramatic capabilities, her gift for being moved, for rendering the emotions of those in whom we do not look for just that kind of emotion, she affects one all the time as being, after all, removed from what she sings of—an artist whose sympathy is an instinct, a divination. There is something automatic in all fine histrionic genius, and I find some of the charm of the automaton in Yvette Guilbert."

WOMAN A LA WATTEAU.

"For Watteau a woman is the most beautiful thing in the world—something of a toy, perhaps, or an ornament, flowers, or jewels; and her clothes must be as beautiful as herself. He paints what no one else has painted: a frisson made woman. But he paints without desire, with a kind of tender, melancholy respect for the soul of the flesh, embodied in fine silks, fragile, loving to be loved. For him she is a bibelot, not a mistress, and he has made her after his own heart. He paints her cheek and her face with the same tenderness, the same passionate ecstasy. And he has put into her eyes not only that dainty malice with which she fights and conquers, but also that dainty mystery with which she attracts and retains."

SOME PUBLISHED PLAYS.

A fair number of notable plays were issued in book form during the year. The list of these included Maurice Maeterlinck's war drama, "The Burgomaster of Stilemonde" (recently produced by Mr. Martin Harvey), translated, as with other works by the once-styled "Belgian Shakespeare," by A. Teixeira de Mattos, and published by Methuen at 5s. net; C. Haddon Chambers's delightful comedy, "The Saving Grace" (successful on both sides of the Atlantic), Heinemann, 5s. net; John Drinkwater's ambitious Birmingham Repertory play, "Abraham Lincoln" (lately criticised in full), Sidgwick and Jackson, 2s. net; and Gwen Lally's "Jezebel," A. L. Humphreys, 2s. 6d. net. This last, from the pen of a versatile lady, writer, entertainer, and brilliant male impersonator, was styled in its "Author's Note" the first Biblical play "passed" by the Censor in this country. Effectively couched in blank verse, perhaps "Jezebel" may, by-and-bye, receive regular stage representation, in addition to the so-called

copyright performance it had six years ago. Mention might be made also of a few popular plays turned into novels. Thus, from Hurst and Blackett (6s. 9d. net) there came Justin Huntly McCarthy's version in book form of "Nurse Benson," and in like manner "novelisations" of "Mr. Wu" and "The Purple Mask" were made by Louise Jordan Miln.

MUSICAL MONOGRAPHS.

Two more of Richard Northcott's admirably compiled booklets, invaluable to all intelligent students of matters operatic, were sent forth from the Press Printers, Limited, the subjects being "Beethoven's 'Fidelio' in London" and "Gounod's Operas in London," preceded by Notes, full of new and first-hand matter, on the life of the French composer, whose centenary had been celebrated in the summer. Both these monographs, like all the others from Mr. Northcott's pen, were crammed full with interesting dates, statistics, and carefully-verified references to the achievements of famous operatic artists. The Beethoven book opens with this somewhat melancholy paragraph: "Though the symphonies and overtures of Beethoven are familiar to English musicians, his opera has never become popular in this country. Placed on a lofty pinnacle in solitary grandeur, 'Fidelio' is gazed at reverentially, but its beauties are seldom appreciated. Undoubtedly the chilly gloominess of the story detracts from its potential fascination, but this defect is more than compensated for by gorgeous, elevating music. During the eighteen years' reign of Thérèse Tietjens it was heard occasionally in London, but since her death in 1877 it has aroused enthusiasm only from a select circle of art-lovers, and rarely have box-office receipts equalled stage expenses." In support or the often-made statement that the self-called "musician of love" will be remembered chiefly as the composer of "Faust," Mr. Northcott clinches the argument with these seemingly conclusive figures:—"There were 155 performances of 'Faust' at Her Majesty's; up to October 1, 1918, there have been 93 at Drury Lane and 344 at Covent Garden. In addition, I have records of 128 performances at other places of entertainment in London. As a contrast to these figures it may be mentioned that 124 performances of 'Roméo et Juliette' have been given at Covent Garden and 6 at Drury Lane; while 'Philémon et Baucis' can only boast of 30 representations at the Bow Street house and 4 at Drury Lane. I

MUSINGS OF A MUSICIAN.

Late on in the year, at the beginning of December, Macmillan and Co., Limited, issued, at 12s. 6d. net, "Musings and Memories of a Musician," by Sir George Henschel, Mus. Doc., the frequent references to foreign celebrities in which render advisable the transcription of this sentence from the author's prefatory note: "This book was written and in type before the war." More interesting than Sir George Henschel's gossip about his upbringing, early efforts, and wanderings are his accounts of meetings with many eminent personages, and more interesting and important still are the particulars which he gives concerning his laudable and zealous labours in connection with the Boston Symphony Orchestra, the London Symphony Concerts, and the Scottish Orchestra. Passages with regard to these excellent organisations are quoted below. The book, which is adorned with a rine portrait of the author in comparatively early or middle life, contains references to such distinguished musicians (alive or dead) as Sir Charles Santley, Sir Hubert Parry, Sarasate, the Rubinsteins. Adelina Patti, Sir Alexander Mackenzie, Hans Richter, Moscheles, Joachim, Brahms, Sir Charles Halle, Michael Costa, Boito, César Cui, Tschaikowsky, Jenny Lind. Verdi, Edward Lloyd, Marie Brema, and so on and so on; and there are allusions also to a good many theatrical notabilities, including Sir George Alexander, Sir Henry Irving, Ellen Terry, Mary Anderson, and Kate Terry-Lewis.

HENSCHEL'S EXORDIUM.

With the following apt illustration drawn from stage doings Sir George Henschel begins his musings:—"Shakespeare's 'All the World's a Stage' must appear of particular aptness and truth to the man who, approaching three score and ten of the Patriarch, reviews his past with the object of writing down his reminiscences. Looking back on the events of his life, he sees them as he would so many scenes in an old stage-play, upon which the curtain has fallen long ago,

and the men and women who appeared in them pass before his spiritual vision like actors and actresses; some, having stirred his imagination, kindled the fire of his enthusiasm; some touched him to tears, provoked his mirth; some, perhaps, exceeded his expectations, some fallen short of them; but all having left some mark, some impression on his mind, lasting for a longer or a shorter period, according to their part and to the manner in which it was acted. I shall never forget a little incident at the Court Theetre of Weimar long years ago. The play had been Shakespeare's 'King Lear.' It was exceedingly well done as a whole, and the impersonation, in particular of the chief actor—a member of the regular company-of the tragic and majestically pathetic figure of the aged king was a wonderfully fine and powerful performance. At the end of the play, amid the enthusiasm of the crowded house, the chief actor was vociferously called before the curtain over and over again. At last, when recalled for the tenth time or so, he seemed quite overcome with emotion on receiving so great an ovation in the historical playhouse which could boast the traditions of Goethe and Schiller, and bowing deep.y, he was heard to mutter—audible, however, to part of the audience—'I think I've merited it.' This, many people, and some of the Press, considered a great piece of arrogance and self-conceit on the part of the actor, whilst I emphatically held with the few who, in that no doubt unusual utterance, could see nothing but the innocent, in the excitement of the moment thoughtlessly escaped, expression of the artist's consciousness of having given, having done his best; and I have often thought since then how it would by no means be a deplorable state of things if more of the actors on the stage of life could make their exits with that consciousness, whether unnoticed or amid the plaudits of the multitude."

RULES FOR THE BOSTON SYMPHONY ORCHESTRA.

Very fitting and to the point will be found the rules appended :-"To the Members of the Boston Symphony Orchestra.

"Gentlemen,-I beg leave to say a few words to you now in order to avoid waste of time after our work has once begun. Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great and good. Every one of us. engaged for the concerts we are on the point of beginning, has been engaged because his powers, his talents have been considered valuable for the purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following points, with which I urgently beg of you to acquaint yourselves thoroughly:—
"Let us be punctual. Better ten minutes before than one minute behind the

time appointed.

"Tuning will cease the moment the conductor gives the sign for doing so.

"No member of the orchestra, even if his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor. The folios containing the parts will be closed after each rehearsal and concert.

"Inasmuch as we are engaged for musical purposes, we will not talk of private

matters during rehearsals and concerts.

"Hoping that, thus working together with perfect understanding, our labours will be crowned with success, I am, gentlemen, your obedient servant, G. H."

HIS WORK WITH THE SCOTTISH ORCHESTRA.

"Those concerts with the Scottish Orchestra, recalling, by the absence of a committee and consequent perfect freedom and independence as regards programmes and rehearsals, those happy years of my first experiences in Boston, were a great joy to me, though to conduct over seventy concerts in Glasgow, Edinburgh, and a number of smaller towns north of the Tweed, and at the same time keep up the London Symphory Concerts as I did from '93 to '95 was, with all the rehearsals 1 insisted upon having, rather too much of a good thing, necessitating living mostly in hotels and doing a good amount of night travelling, and threatening to make a sort of 'quick-charge artist' of me, for usual'y there was, between the end of the concert and my jumping into the waiting cab to catch the train for London, barely time to change from evening clothes to travelling suit. But, with all that,

my heart and mind were in my work, and their power over matter is truly wonderful. Try, for instance, to move your wrist and arm in strict rhythm as a mechanical physical exercise, and after less than five minutes you will be utterly tired out and forced to give it up. The Ninth Symphony takes more than sixty minutes' conducting, and at the end of it you feel like doing it all over again. At least, I did."

A VALEDICTORY.

The Memories are summarised thus:-

"In laying down my pen I cast a last surveying glance over the past, and, with feelings of sadness and keen disappointment, realise how grievously short of my aspirations and endeavours has fallen what I have been able to accomplish in my life. Is it perhaps that my natural talents have been too diffuse—I even dabbled in painting, and often regretted not having chosen it as a profession—and that, instead of concentrating all my energies upon one object from the beginning, I allowed them to be scattered over too many, thus achieving nothing notable in any? Two things only I can think of which conscience permits me to contemplate with something resembling satisfaction. One is: I have never betrayed my art by consciously stooping to the unworthy, to the commonplace; the other: music at present in England is on a very high level. Nowhere in the world, for instance, can there now be found orchestras superior to the best we have here. If it really could be, as generous and forbearing friends would have me believe, that by founding thirty years ago, at a time when there was no opportunity of hearing orchestral music during the winter season in London proper, the London Symphony Concerts, and, in the face of great difficulties, conducting them for eleven years, I have given the impetus, or even in some measure contributed to the marvellous development of music, creative and recreative, in this beloved land, I should die content in the thought of not, after all, having lived in vain."

MISCELLANEOUS.

March 5.—A complimentary luncheon was given at the Criterion Restaurant in honour of Mr. George Robey, to mark the excellent work he had done in connection with war charities. Sir William Henry Dunn was in the chair.

March 17.—A recognition dinner was given by the O.P. Club at the Criterion Restaurant to mark the appreciation of playgoers of the work done by the theatrical and variety professions in entertaining soldiers at home and abroad, and in raising large sums of money for various war funds and charities. The Right Hon. Lord Lambourne, C.V.O., was in the chair.

May 14.—The Music Hall Ladies' Guild held an Eastern Bazaar at the Savoy Hotel in aid of the funds for the widows and orphans of the variety profession, the Princess Royal and Princess Maud being present.

August 15.—Mr. Fred Terry was the guest at luncheon, at the Savoy Restaurant, of various managers throughout the kingdom whose theatres he visits, when he was presented with his portrait, painted by Mr. Frank Daniell.

October 6 .- A dinner was given by the O.P.

Club at the Criterion to Mr. Arthur Codins in celebration of his twenty-one years' management of Drury Lane Theatre.

November 17.—The Beneficent Order of Terriers gave a banquet at the Boulogne Restaurant in honour of Terrier Jack Harris, who had been a prisoner of war in Germany.

December 17.—A matinée was given at His Majesty's on behalf of King George's Pension Fund for Actors and Actresses. The Royal box was occupied by the King and Queen, Queen Alexandra, Princess Mary, Prince Albert, and Princess Victoria. The programme in the main consisted of a triple bill—an act of "Masks and Faces," seemes from "Macbeth," and "A Pantomime Rehearsal." Interesting features of the occasion were the appearance of Sir Squire and Lady Bancroft, as actor and speaker respectively; Miss Mary Anderson in the part of Lady Macbeth for the first time in the West End; and Mr. Weedon Grossmith's resumption of his old rôle of Lord Arthur Pomeroy in "A Pantomime Rehearsal." Lady Bancroft announced during the afternoon that the receipts had reached the sum of £2,000 odd.

CONCERTS AND PLAYS AT THE FRONT.

DURING the war the dramatic and musical professions have done a great national service. Their help in raising money for war charities will be difficult to value; but it would be quite impossible to appraise the value of the work that has been done for the armies through the Concerts at the Front organisation, because such a work is incalculable. Our armies, recruited suddenly from civilian life and hurried across to a foreign country, were called upon to endure not only danger and physical hardships, but the more subtle and more difficult privations of the cessation of all intellectual and recreative interests, loneliness of spirit in strange lands under strict discipline, and boredom.

The Napoleonic dictum that an army marches on its stomach can be matched by the aphorism that an army fights with its morale and wins with its nerves, and no one can tell what the music and cheerfulness and happiness taken across to France by the "Lena Ashwell Concert Parties" have meant to our men during the four years of war, when the armies went through grimmer, darker days than were

generally realised.

The work started in the early days of 1915, when, at the request of the Ladies' Auxiliary Committee of the Y.M.C.A., Miss Lena Ashwell undertook to send a concert party to France. The men in the great base camps were dull, they were just realising that the war was going to be a long weary business, and that they were exiles in a strange country. They, badly needed some form of recreation. Miss Ashwell raised the necessary funds for the experiment among her own friends, chose the musicians, and they crossed to Havre under the auspices of the Y.M.C.A. The first concerts were such an enormous success, the enthusiasm aroused among all ranks of the army they visited was so spontaneous and sincere, that Miss Ashwell decided that the appeals for more concerts that reached her from every part of France where the British armies were established could not be refused. The result has been the growth and development of the "Concerts at the Front" organisation, which has sent out over 800 artists during its four years of work, and given concerts and plays at the rate of 14,000 performances a year to many millions of men from all parts of the Empire.

It is not possible in so limited a space to give the full list of 800 names, but among the many popular artists who have been out to France with the concert parties during the war are: Miss Carrie Tubb, Miss Phyllis Lett, Miss Beatrice Eveline, Miss Margery Bentwich, Miss Auriol Jones, Mr. Gervase Elwes, Mr. Herbert Fryer, Mr. Charles Tree, Mr. Frederick Ranalow, Mr. Walter Hyde, etc., and Miss Ashwell

herself has been out on many occasions.

At the end of 1918 there were twenty concert and dramatic parties continually in France, each party giving two or three performances a day to different audiences. Two principles were established at the very beginning, and have been rigidly

Two principles were established at the very beginning, and have been rigidly adhered to: (a) that only professional musicians and artists should be sent out to undertake what was extremely arduous work; (b) and that a high standard of performance should be maintained. Only good music is included in the programme, only good plays chosen, and the wisdom of this decision has been proved by its success. Every musician, every actor and actress who has been to France with the concert parties has the same experience and the same tale to tell of the almost bewildering enthusiasm of their audiences and the extraordinarily high level of the armies' taste in music and drama. The question: "What music do the men like best?" is difficult to answer, because they like anything that is simple and good, whether it is new or old—old familiar ballads, "Loch Lomond" and "Annie Laurie," "Drink to me only with thine eyes"; old Folk-songs which were new to them, but learned at once, such as "The Keys of Heaven" or "Twas on a Monday morning"; songs or duets from operas, from "Carmen," "Samson and Delilah," or Gounod's "Romeo and Juliet"; instrumental solos or concerted music by Chopin,

Bach, Handel, Beethoven, Tschaikowsky, Dvorak, etc.; modern music—Elgar, Roger Quitter—all were extremely popular. Each concert party consisted of seven artists: a soprano, contralto, bass, tenor, violinist or 'cellist, pianist and accompanist, a conjurer, a ventriloquist, or entertainer, or someone to recite, so that the pro-

grammes might be as varied as possible.

One-third of the work was hospital work. Every afternoon the concerts were given in hospitals. The sick and wounded who were well enough to be moved would be gathered into the largest hall, ward, or tent, and those who were too ill to be moved would be visited in the "serious cases" wards and sung or played to, for however weak or ill the patients were they always wanted music, and it seemed to help them, not only by diverting their thoughts and giving them something pleasant to look forward to and think about, but in so many cases the music actually seemed to lessen their pain. And in cases of shell-shock or when the wounded were brought in straight from the trenches the music and the atmosphere of a concert were an enormous help in rallying the men's vitality and in helping to dispel from their minds the horrors they had passed through on the battlefield. The hospital audiences were necessarily smaller and quieter than the exuberant audiences that thronged the huts at the evening performances, but their pleasure and satisfaction were intense. One boy who was at a hospital concert the day before he returned to the front, wrote: "We all agreed that we would go back to the trenches and fight all the better for the happy remembrance. I was feeling rather lonely, not having anybody to write to me while I was out there. I began to feel I was fighting for no one until that cheery party came along. I can even now fancy I can hear the sweet notes of the violin." That was before the second battle of Ypres, when the boy was wounded four times and gassed.

The other daily performances were and are given in huts, in hangars, or marquees, or out of doors—wherever, in fact, the largest audiences can be collected; and the anxiety of the men to get in is such that they will wait hours beforehand—perhaps 800 men will squeeze into a hut that could hold 500 with comfort, and another 800 will be crowded round the hut outside, 8 or 9 deep all round, to hear what they can through the doors and windows. The largest huts hold 2,000 men. And it is difficult to say which is the most moving, the breathless silence with which these audiences listen to every item on the programme or the deafening applause with

which they encore everything that appeals to them.

Some of the camps visited are far away from the great bases, lonely aircraft camps, or forage camps, or lumber camps in the heart of French forests, and the advent of a concert party is the only entertainment or pleasure that reaches them.

After the work had been growing for a year permission was received for concert parties to be sent up to the firing line. The firing line parties had to be composed of men only, as no women were allowed beyond a certain danger zone. These firing line concert parties, who travelled with gas masks, and sang and played to armed audiences straight from the trenches, had the unique experiences of giving concerts under shell fire to the accompaniment of the roar of cannon—our own cannon, for they went right among our artillery, and the enemy's, and they learned to "carry on" under the most trying conditions. In the winter the cold was intense, for the concert hall was very often a barn perforated with shell holes, and often the darkness was only relieved by a few bits of candle. It was "unhealthy" to show lights so near the Hun trenches, and frequently the enemy would start shelling the immediate neighbourhood in the middle of the concert, but nothing disturbed the concerts. Often another concert had to be given immediately after the first was over, because as the audience filed out at one door a second audience, which had been waiting outside for an hour and a half, possibly in a blizzard or a snow-storm, filed in at another, and the concert would begin all over again. Then the concert party would visit a clearing station hospital, where the men lay on stretchers as they were carried in from the trenches. The doctors would be working at one end of the room, which was probably some school in peace time, and the concert party would be installed at the other end, and however difficult it was to begin to sing or play in such a scene of pain and suffering the performers were encouraged by the evident pleasure and enjoyment the music gave. Often apparently grievorsly wounded men would stop groaning to try to join in the chorus of a song they knew, or to try to appland.

The hospital work was so valuable that a special concert party was sent out to Malta when that island was one vast hospital camp with the sick and wounded from Gallipoli and Salonika. That concert party had the satisfaction of visiting part of

the fleet that was in Mediterranean waters. It gave concerts on the decks of cruisers to audiences of naval heroes from Suvla Bay and the Dardanelles, and other concerts in harbours to crews of minesweepers and submarines, and in the autumn of 1916 a concert party went still further afield. It went out to Egypt for six months, but that concert party remained over two years, visiting not only our troops encamped all over Egypt and spending Christmas in the Libyan desert, but followed the armies into Sinai, and finally was with General Alienby's victorious arm es in Palestine when he defeated the Turks. Concerts were given to our troops in Jaffa, in the Holy Land, in Jerusalem itself; and after one concert given at Jerusalem to an aud ence of many nationalities and various creeds, including Indians, Moslems, priests of different denominations and religious communities as well as officers, nurses, and men of the British armies, the Military Governor wrote a letter of gratitude and appreciation to say that the work of the concert party by "uniting in friendly merriment the various and often conflicting nationalities and religious has been of definite political value to the military administration."

The dramatic side of the work developed gradually. At first a few one-act plays were taken out—some of Miss Gertrude Jennings's—and were played wherever a platform and curtain could be improvised. In hospitals a stage could be made of tables with Red Cross screens for scenery; in the camps to companies managed with sugar boxes and brown Army blankets, if nothing else was available. And anything that could be borrowed on the spot did duty for properties. In one teaparty scene in a Mayfair drawing-room, ginger-beer bottles had to be used as teathings. In spite of all scenic shortcomings the little plays were so popular that Miss Ashwell made a bolder experiment, and took out a small company to give scenes from "Macbeth." She played Lady Macbeth. And this war-time celebration of Shakespeare's Tercentenary in France, given without scenery—unless Army blankets be counted as scenery—was appreciated enormously. On one occasion, when a programme of one-act comedies had been arranged as the most suitable both for the audience and for the building—a great bare hangar—the men sent three deputations during the day to beg for "Macbeth" instead. The bill was changed, and they had the tragedy.

Sheridan's "School for Scandal" was a great success, too. It was first performed out of doors in a wood, with a backcloth of flags, with the audience sitting on the grass and dangerously overcrowding the branches of trees. Then men's admiration for the play was intensified by their delight over the pretty dresses—the whole army grew so sick of the all-prevailing khaki uniform that the sight of civilian clothes was a joy to them, and the gaily coloured clothes partly accounted for the

especial popularity of costume plays.

One after another seven repertory dramatic companies were formed and sent out to different bases, and a small theatre was taken in Paris in 1918 for the entertainment of men on leave there. Altogether 80 plays have been successfully produced. These dramatic companies have had strange difficulties to overcome, not only difficulties of scenery and properties, which in many cases they have had to set to work to make themselves out of any odds and ends of wood, canvas and paint they could beg, borrow, or otherwise acquire from the armies to whom they were ministering, but difficulties of personnel. For part of their work was to help the men themselves to take a practical part in the production—to find and rehearse promising amateurs to supplement the cast—and then to find, possibly at the last moment, that such useful recruits had marching orders, and would be unable to appear. But no difficulties really daunted the enterprising stage managers, among whom have been Miss Cicely Hamilton, Miss Mary Barton, Mrs. Penelope Wheeler, Miss Marie Ault, Mr. H. Lomas, and Mr. Oswald Marshall.

The work in the war zone has entailed not only extraordinary difficulties upon all concerned, but very definite dangers—danger from submarines by sea and bombs on land. The firing line parties were in the danger zone in the line, but the concert parties at the bases were in continual air raids. One dramatic party was actually bombed out of its billets night after night, and finally took refuge by night in the neighbouring forest, camping out to sleep and going into the town every day

to give two performances more or less peacefully.

But in spite of dangers and difficulties, the work was carried on for four arduous years, Miss Ashwell, as honorary organiser, being responsible not only for every detail of the organisation, but for the work of raising the necessary funds to pay for it. And the work is not yet over; until the armies are demobilised hundreds of thousands of men from all over the world—England, Scotland, Iroland, Wales,

Canada, Australia, New Zealand, South Africa, India, and the smaller Overseas Dominions—will be exiles in a strange land needing the recreation and relaxation and inspiration that music and drama are in the world to give to those who pass through.

LIST OF PLAYS PRODUCED IN FRANCE BY THE "CONCERTS AT THE FRONT"
REPERTORY DRAMATIC COMPANIES.

SIR JAMES BARRIE.—"The Old Lady Shows Her Medals," "Rosalind," "Seven Women," "The Twelve Pound Look."

HAROLD BRIGHOUSE .- "The Price of Coal."

HADDON CHAMBERS.—"The Tyranny of Tears," "Sir Antony."

CECIL CLAY.—"The Pantomime Rehearsal."
W. J. COLEBY.—"Her Point of View."

HUBERT HENRY DAVIES.—" The Molluse," "Cousin Kate."

OLIPHANT DOWN.—" The Maker of Dreams."

GERALD DUNN .- "Dear Little Wife."

JAMES B. FAGAN .- "The Fourth of August."

FREDERICK FENN.—"The Convict on the Hearth," "Op o' Me Thumb" (with Richard Pryce).

OLIVER GOLDSMITH.—" She Stoops to Conquer."

LADY GREGORY.—"The Workhouse Ward."
CICELY HAMILTON.—"Just to Get Married," "A Mystery Play."

COSMO HAMILTON.—" Box B," "Jerry and a Sunbeam," "Soldiers' Daughters."

CYRIL HARCOURT.—" Wanted & Husband."

ROBERT HIGGINBOTTOM. — "Kitty,"

"Clearly and Concisely."

CAPT. HARWOOD AND TENNYSON JESSE.
—"Billeted."

STANLEY HOUGHTON.—"The Dear parted," "The Younger Generation."

KEBLE HOWARD.—"Compromising Martha."
W. W. JACOBS.—"The Monkey's Paw," "The Ghost of Jerry Bundler."

GERTRUDE JENNINGS.—"Acid Drops,"
"The Bathroom Door," "Between the
Soup and the Savoury," "Five Birds in
a Cage," "Mother o' Pearl," "Poached
Eggs and Pearls," "The Rest Cure."

G. AND J. LANDA.—" Red 'Ria."

LEON M. LION .- " Mobswoman."

COSMO GORDON LENNOX .-- "The Marriage of Kitty."

CAPT. MARSHALL.—"His Excellency the Governor."

J. E. SACKVILLE MARTIN .-- "Cupid and the Styx."

NORMAN McKINNEL.—" The Bishop's Candlesticks."

ARTHUR MORRISON.—" That Brute Simmons."

LEOPOLD MONTAGUE.—" The Crystal

SOMERSET MAUGHAM. — "Caroline,"

DAISY McGEOGH .- "The Collaborators."

HARTLEY MANNERS .- "The Queen's Messenger."

HAROLD OWEN .- " A Little Fowl Play."

MRS. GEORGE PASTON.—"Feed the Brute," "Tilda's New Hat."

SIR ARTHUR PINERO .- "The Playgoers."

ROSEMARY REES .- " Her Dearest Friend."

GERTRUDE ROBINS.—" Loving as We Do," Makeshifts."

HENRY SETON AND NIEL LYONS.—"A Penny a Bunch."

HENRY SETON .- "The Link."

SHAKESPEARE.—" Macbeth," "The Taming of the Shrew," "The Merchant of Venice," "Twelfth Night."

SHERIDAN,-"The School for Scandal."

BERNARD SHAW.—" Candida," "You Never Can Tell."

GITHA SOWERBY .- "Before Breakfast."

ALFRED SUTRO .-- "The Open Door," "The Marriage Will Not Take Place,"

HAROLD TERRY .- "General Post."

GIDEON WARKEN.—" Punctured."

OSCAR WILDE.—"The Importance of Being Earnest."

GEOFFREY WILKINSON.—" Releasing a

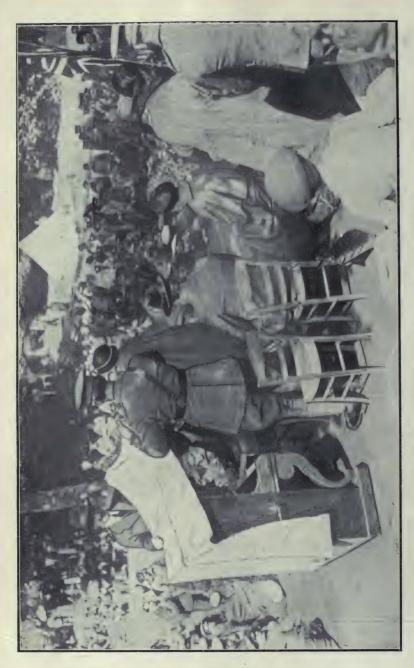
FIRES IN BRITISH THEATRES.

September 5.—Royal, Colchester. Practically September 5.—Grand, Glasgow. Seriously destroyed.

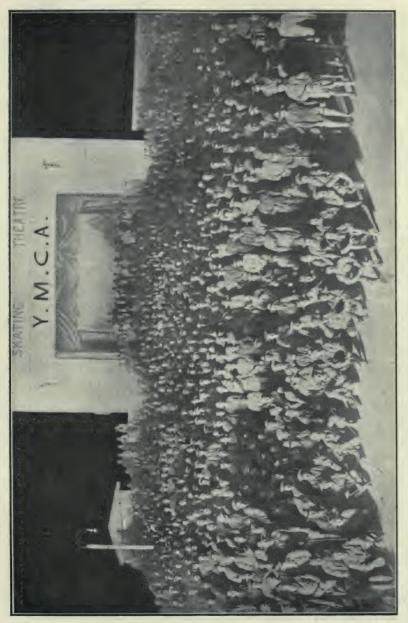


[E. O. Hoppe.

MISS LENA ASHWELL.



CONCERT PARTY. -STAGE AND AUDIENCE.



CAIRO SKATING THEATRE.
An open-air audience in Egypt.



MISS LENA ASHWELL'S CONCERT PARTY.

THE WAR-TIME STAGE.

By BERNARD WELLER.

Y the armistice of Monday, November 11, 1918, in the fifth year of the great war, fighting ceased on all fronts. After the long agony of strife, terrible and pauseless, after the going down of the principal enemy, deserted by her allies, in a swift cataclysm of defeat and revolution, peace and rejoicing for the forces of right and civilisation. Little wonder that the people of this country, victors upon every field and masters of the great seas, in the words of the old Psalmist lifted up their hearts in gladness. By a wise decision, the theatres and other places of amusement were not closed on this night, and in them, as in the streets throughout the day and far into the night, there were scenes of natural enthusiasm. The stage, as it always has been and always will be, is the mirror of popular life. There was little or no excess. Too much lay nearly within the memory of men and women, too much confronted them in the problems of peace, not to temper joy with a sense of the price that had been paid and was yet to be paid for the war that had engulfed Europe in its vasty jaws. There seemed on this historic night a peculiar rapport between auditorium and stage. No doubt the public in places of amusement had at the back of its mind-subconsciously, for the triumph of a just cause was the ruling emotion of all-an appreciation of the sturdy and strenuous ways in which the stage took up from the first and continued untiringly its share in the war. All actors fit for service joined up-by far the greater number of them before conscription came in. The elder actors and the actresses remained, and between them they kept in being a grievously depleted stage. They, and with them the managers, did more than that They stimulated patriotism. They raised—with no thought of profit to themselves, and indeed at a heavy loss to themselves some millions of money for war funds by their art. By the same means they cheered soldiers at the front and the base, in camp at home, in hospital. Withal they helped to keep the public in good spirits—a public worn with work and racked with the toll of the war upon health and life. It would be idle to say that the resources of the stage, working within limitations, restricted, specially taxed, unhelped officially, aid not show some amount of weakening. But they were never exhausted; and the spirit to go on and to do a necessary public task was as strong in the fifth year of the war as in the first. The Government came, however tardily, and without offering any material assistance, to a recognition of the fact that it was a political and indeed national interest for amusements to be maintained. As the war lengthened and the conditions of life became harder, as the strain upon the endurance of the people grew, the value of the recreative work of the stage increased; and even a Government that had shown itself slow in imagination became alive to this position. The public had always been so. There was a note in the demonstrations of armistice night in theatres and other houses that gave assurance that the public had not forgotten.

OFFICIAL OBLIQUITY.

And there was matter enough for lively and grateful remembrance. The stage had done much—incredibly much—in the circumstances. It might have done still more provided the authorities had adopted towards it a policy of open encouragement and practical support, instead of one that was in effect negative and restrictive. It would appear to have been the official view that, whatever happened, and however it was treated, the stage might confidently be left to maintain its traffic. That view was not taken in the case of other industries, some of which were made certified occupations, and others of which were assisted

by way of grant or subsidy. Consider for the moment the situation of the stage at the beginning of 1918, in the fourth year of the war. It had been stripped of its man-power available for military service, industrially conscripted by means of the Restricted Occupations Order, singled out for special taxation, which has meant a surcharge of 5s. on every £1 coming to the pay-boxes; restricted in lighting, in poster advertising, in the sale of refreshments and tobacco, and in other things; crippled in transit arrangements, by limited passenger and goods services and by fares 50 per cent. up and luggage rates heavily increased—just as the movement of the public has been hampered by inadequate rail and road facilitiescompelled to pay more for labour and material; and, with it all, peculiarly subject to the effects of war depressions and in particular of air raid disturbances. Thus the stage had been obliged to struggle against continual odds. requisitions for war services continued to be made upon managers and artists, and continued cheerfully to be met by them, on the other hand the calling of which they were members remained without any concessions of a kind that would enable them the retter to carry out such services and at the same time to keep the stage in a soundly productive state, for their own benefit and also the benefit of the public. Here and there was a little lip service. On a public occasion at which he was unable to be present, the Earl of Derby, then War Secretary, in a letter said :-

"I should like to have borne testimony to those in the theatrical profession who have done such extraordinarily good service in cheering our men, whether they be in health or in sickness. While many people out of their wealth have given large sums of money, the theatrical profession have given something which is even more valuable, and that is devoted service, which has brought, besides large sums of money for charity, a cheerfulness to our men which has made them, at all events for the moment, forget the dangers which they have to face."

Such tributes were agreeable reading, but little more, for throughout 1918 the steady constriction of theatrical affairs went on, directly and indirectly Though the Restricted Occupations Order was withdrawn-not simply against the stage, but generally-this fact was of slight advantage in view of the question of the new Military Service Act. A Government that acted logically upon the professions of Ministers that the supply of amusements was essential national service would have provided for the exemption of a certain proportion of managers and artists. But no provision of this sort was made, and the stage was faced with the prospect of all its man-power up to the age of fifty one being called up. How places of amusement were to be managed, plays played, and stages set in these circumstances did not concern the Covernment. Every possible endeavour was made to keep places of amusement open, but the supply was inevitably reduced, and anything might have happened. At the best, the further yield of men from the stage could be only a thousand or two. Seeing the special position of the stage, to whose arts a proportion of men under fifty-one was essential, and seeing the national work that the stage was doing, was it worth while to carry the depletion farther than it had gone? These considerations, however, did not influence the Government. There was no measure of exemption, and the provisions of the Act were applied by the Tribunals with a minimum of relief in the cases of managers, artists, and other stage workers.

THE 10.30 BAR.

Things began to look exceptionally dark for places of amusement in the early months of the year. That was literally so in regard to an Order in Council affecting lighting. Before the appearance of this Order business in town had suffered-if only temporarily in its worst aspects-by the air raids of January 28, February 17, and March 7. The proposal under which places of amusement in certain parts of the kingdom, including London, would be closed at 9.30 p.m., was not, however, put forward as a precautionary measure against raids. It was said officially that the sole reason for the projected Order was to conserve coal used in lighting, heating, and transport. It is noteworthy that the restriction was suggested for only a comparatively small part of the country—to the south of a line drawn from Bristol to Walton-on-the-Naze, which included the areas most open to aircraft attack. There appeared to be no purpose in trying to save fuel in, sav, a tithe of the United Kingdom and allowing the old consumption elsewhere. If the real reason was a fear of aircraft attacks on a large scale, why raise a false But any such reason was disavowed. The sole reason was stated to be the necessity for saving fuel. That being the case, so drastic a step, with so

little to justify it, and with such serious consequences for the stage and also for both the public and the Army, who derived so much retreshment from the stage, looked like one more blander from the departmental chiefs, who, in a spasmodic and drastic use of their wide powers, were doing the country more harm than good, and at the same time paralysing industries of which they had no technical knowledge. On March 15 the Coal Controller, Mr. Guy Calchrop, acting with the authority of the Board of Trade, notined managers of the impending order, prescribing 9.30 p.m. as the latest time to which places of entertainment, in common with clubs and restaurants, should be arlowed to remain open. The Coal Controller perhaps recognised the seriousness of any sach restriction in relation to places of amusement, and he suggested that a deputation of managers from the amerent branches of amusements should see him and let him near their views. Managers naturally appreciated this preliminary step by Mr. Cal-throp. The Joint Committee of the intertainment Industry formed in connection with the abortive National Service campaign-which harassed public amusements without producing any practical results-was called together for a meeting on March 18, and managers were thus in a position to state their case in a representative way. But managers found that Mr. Calthrop was ready to meet them but not their very reasonable views. He asked for a patriotic compliance. He overlooked the lat that managers were none the less partistic because they objected to requisitions that were ill-considered and unworkable. Managers then referred the matter to Sir Albert Stanley, the President of the Board of Irade, who met them on March 20. This timely action fortunately saved the situation -or at all events averted its worst consequences, for the public as well as the managers. The project of throwing upon the streets the immense public in need of recreation as early as 9.30 p.m. (technically 9.30 p.m., but really 8.30 p.m.), or, in other words, before nightfall in summer, with nothing to do and nowhere to go—this foolish project was abandoned as hastily as it had been conceived. The authorities perhaps began to realise the social condition of London, especially the younger elements of London, in such circumstances. Managers clearly expressed their willingness to sacrifice their own interests to any national necessity. But they h are remen signatury in bringing home to so competent a man in industrial affairs as Sir Albert Stanley that the 9.30 proposal, while not securing its objects, would cripple the necessary evening supply of amusements. The saving of fuel in connection with the lighting of places of amusement was very problematical. The public, wherever it was, would need light after 9.30 p.m., and it could be more economically served with light in places of amusement than elsewhere. Moreover, if places of amusement started their performances an hour or an hour and a half earlier, the consumption of light would be increased. As to transport, the coal carried for the purpose of making electricity or gas was, in regard to places of amusement, relatively inconsiderable, and the passenger traffic of the public attending places of amusement could be discharged with less pressure when not conflicting -as it would have done under the proposed conditions-with the ordinary traffic. The wonder is that so uncalled-for and so unworkable a proposal should ever have been seriously contemplated by anyone in authority. The amendment that Sir Albert Stanley made in the draft Order was the substitution of 10.30 p.m. for 9 30 p.m. as the closing time. He also extended the operation of the Order to the whole of Great Britain. The restriction came into force on April 2. The new times of commencement at the theatres varied from 6.45 p.m. to 8.30 p.m., with 1.30 p.m. and 8 p.m. as the prevailing times. The twice-nightly music halls were rather harder hit than the theatres, which could leave out the first pieces. In general, these halls started half an hour or more earlier, and the new starting times that established themselves and continued until the withdrawal of the Order on December 23 averaged 6.15 p.m. for the first houses, with 8.30 p.m. for the second. The immediate consequences of the new curfew were a blow to the majority of managers, and the libraries also lost heavily. But the 10.30 bar was not entirely responsible for the fall in business at this period. The war news from the Western front was grave; leave was stopped, and khaki for the time all but disappeared from places of amusement. The public for the time all but disappeared from places of amusement. gradually adapted itself to the early closing conditions. But with train services reduced, the motor omnibuses ceasing to run late, and taxicabs limited in number, it became necessary for the central London houses to end their performances as soon after 10 p.m. as possible—no easy task, for it was difficult to speed up performances with working staffs cut down to the smallest dimensions

through scarcity of labour. Managers had a further lighting trouble in the requirement that the consumption of light should be one-sixth less than in the previous year. This uniform reduction overlooked the fact that a manager who might have been running a piece or pieces with interior scenes requiring comparatively little light would be hard put to comply with the regulation when staging a musical comedy or a revue, say, with exterior scenes, or scenes calling for brilliant illumination.

THE PAPER TROUBLE.

In addition to these and other restrictions—the total prohibition of children under fourteen performing on the stage, contained in the Education Bill, was at the last moment, though passed into law, postponed in operation for three years—managers had to comply with the paper restrictions and the restrictions on the sale of goods in their houses. The existing paper restrictions were modified by a new Order ng enect on February 1. In the first place the restrictions from February 1 upon posters that were printed or partly printed on or before March 2, 1917, and were actually in stock on October 22, 1917, were removed. In the second place, the prohibition of advertising circulars after January 31—a prohibition that would have cut away a cheap and effective form of publicity—was withdrawn. Advertising circulars were permitted for a further period covering the year. The limitation upon the amount of printing of advertising circulars, however, was continued. This limitation was the same as the former one—i.e., one-third of weight of printing used within a certain period, specified as from February 1, 1917, to January 31, 1918. An advertising circular is one distributed by hand or through the post. If it is exhibited it becomes a poster. This distinction is material. Daybills, lithos, and the like are, if exhibited, posters, and in those circumstances the weight restriction does not apply to them. The concessions as to posters was at all events welcomed by managers who had large stocks of printing and by lessees with plenty of wall space at their disposal. Managers became free to exhibit such posters as they liked, provided the posters were begun on or before March 2, 1917, and were in stock on October 22, 1917, irrespective of size or number. Hitherto they had been allowed to exhibit on any one station (a) only one stock poster exceeding in size 2,400 square inches and (b) only a combination of posters of lesser size not exceeding in the aggregate a superficial area of 2,400 square inches. New posters, however, were restricted under the Order to 2,400 square inches, whether singly or in combination, on any one station. By new posters were meant posters of which the printing was begun after March 2, 1917. Thus touring managers who did not happen to have placed their orders in time for part-printing by March 2 were under a severe handicap in comparison with those who did. The latter had been enabled to have their stocks of printing-usually, on the instalment plan, large stocks, covering several tours—completed without regard, as it turned out, to the size of their posters. The former could not compete in the matter of the larger posters; and in point of quantity, if they were expected to supply the thousands of pictorial sheets, bills, lithos, etc., that managers with plants laid down were able to supply out of their completed stocks, could only do so at double or treble the old prices. Subsequently the Controller of Paper sanctioned a practice that had grown up in relation to old posters. He laid it down that posters printed on the back of old posters might be exhibited without restrictions, provided they bore the imprint:—"Printed on the reverse side of posters which were in stock before March 2, 1917." Also that new posters not exceeding in all the area of a 4-sheet d.c. might be exhibited on the same hoarding as any number of old posters, or of old posters printed on the reverse side, whether they did or did not refer to the same subject or business: and, further, that old posters and date-expired day-bills and double-crowns might be reversed and used for blanking. On the other hand, no new paper must be used for blanking. The paper trouble, however, was not yet at an end, for managers were summoned on May 15 to a meeting to discuss the reduction of programmes in size. The Controller wanted a programme not exceeding in size a 4 pp. crown quarto, or the equivalent in superficial measurement. Ultimately a 8 pp. crown quarto or equivalent was the maximum size fixed. This reduction meant a considerable loss in advertisement revenue to managers.

SALES IN THEATRES.

In regard to sales in theatres, an Order made by the Food Controller confined the sale of sweets by retail to certain shopkeepers. Only those shopkeepers whose

rateable value was not more than £40 per annum, or whose receipts from the sale of sweets were at least 20 per cent. of the gross receipts, were allowed to continue this part of their businesses. The former class were not affected by the Order. The latter class might not carry on the sale of sweets after May 31, except under licenses. Of course, places of amusement did not sell chocolates and other sweets to the extent named, and therefore they lost this source of revenue, waich, while not a fifth of their receipts, yet formed a useful addition in times when every little helped. The position was that sweets might be sold in places of amusement up to May 31, and provided application was made for license until June 30. These arrengements gave two months in which to clear out stocks, but this concession, which applied generally, was not a large one. With bars subject to 9.30 closing, and with other sales under the shop closing and similar regulations, managers, who usually let these departments to catering firms at substantial weekly rentals, had a useful source of income very greatly diminished.

TAXATION.

It will be seen from this rapid and incomplete summary how much-how cumulatively much-managers had to contend with in the fifth year of the war. And superimposed upon it all was the Entertainments Tax. Except for some trivial adjustments, which were chiefly of benefit to the picture houses that, with their small working expenses and minimum demand upon labour, were the best able to bear the tax, the high rates set in the 1917 finance Act were maintained by the Chancellor of the Exchequer. In his Budget speech in April, Mr. Bonar Law said that the tax had yielded £5,000,000, or nearly £500,000 more than the estimate, in spite of the fact that the duty was put in force three months later than had been intended. He described the tax as one productive and easily collected. True, it is easily collected, because the trouble and also the cost thereof have been imposed on managers, who have been made to pay for the privilege of being their own tax collectors. Mr. Bonar Law even declined a request from managers to recoup themselves for the actual expenses of collection. How long the tax will remain productive, or at all events as productive as it has been, in view of a policy of continuously increasing repression, remains to be seen. The costs of stage production have mounted in all directions, in material, in labour, in transit. Yet managers of places have not, following the course of all other trades, raised their prices. Their expenses have gone up enormously, but managers are dealing with the public on the old terms-a policy for which they received no credit. On the contrary, they were mulcted in special taxation. The Government raised their prices for them and took the difference—this huge sum, under the new scale of the tax, of five millions for the last nine months of the Enancial vear: on a full year it would on this basis have amounted to more than \$26,000,000. Yet, immense as their difficulties have been, managers have succeeded in keeping places of amusement in full activity—that is to say, so far as keeping them open goes. That has only been possible because of the everincreasing need of the public for entertainment and the consequent large attend-As has been said, there were periods when this attendance had its sudden checks, but these periods were few and brief; and, simply in relation to receipts -by no means the same thing as profits, as the returns of many of the limited companies have shown-it may be that the last year of the war holds a record. No peace year probably ever saw such abounding gross receipts.

THE PROVINCIAL TRAFFIC.—LODGINGS.

Except for the fulness of attendance at places of amusement, the provincial traffic has been conducted at even greater disadvantage than the town. Last year in an aggravated degree the manning of companies was extremely arducus; every sort of labour was short, the cost of materials was heavy, railway travelling was expensive, and the paper order and other restrictions pressed both hardly and unequally on managers. Further, managers on tour, and artists with them, had to bear with bad train services, bad luggage arrangements, bad food supplies—which affected them with special severity before the ration coupons came in—and after they arrived at their towns, worn out with journeys made in these circumstances, bad accommodation.

Many of the ills of the touring system might have been minimised if not entirely remedied by the adoption of a few co-ordinated measures. In spite of the cost of travelling, with the 50 per cent. extra on passenger fares, and the extra

goods and luggage charges in addition, of scanty and slow trains, of labour for loading and unloading difficult to obtain, and of the unpunctual delivery of goods in transit, the itinerary for a tour was still not mapped out so that the different towns could be taken by easy and economical stages. Little or nothing was done, by joint effort, to grapple with these difficulties, as they might have been grappled with. Absurdly long railway journeys continued to be made; weekly and even semi-weekly changes of venue went on almost as freely as ever; and tired companies arrived at their destinations with in the majority of cases no resting places arranged for them in advance. If only comparatively short journeys were taken companies would reach their towns early in the day, and if fortnightly visits were made instead of weekly, as they could be by a large proportion of companies, fewer lodgings would be required by the artists concerned, and there would be less unreadiness on the part of landladies to let their rooms, as the occupancy would not be so temporary in character. The lodging problem last year became acute. The professional demand for accommodation was much larger than it had been. The aggregate of theatrical companies, revue companies, concert parties, and variety artists travelling in the provinces was greatly increased. In addition, owing to the growth of the fortnight's notice the duration of engagements has become more uncertain than ever, and without a tour list in front of him and a knowledge that his contract holds good for the towns on the list an artist is not justified in incurring liabilities the onus of which will fall upon him. Hence the recent tendency to leave the finding of rooms until the day of arrival in a town. the supply, which was something like a special supply, was heavily encroached upon by non-professional demands—from munition and other war-workers, from soldiers in training and wounded soldiers, freely billeted out by the military authorities; from holiday-makers, who last summer were immensely above the average in numbers; and from refugees, air-raid and otherwise. Hence artists found that the usual lodgings, never very large in number and seldom satisfactory in quality, were pracitically unobtainable in many parts of the country, and had everywhere risen greatly in cost. Very great hardships were suffered. To give a case by no means exceptional: Four actresses, after a twelve hours' journey, reached a town at 11 p.m. The town was pitch dark, and the four tramped its streets in a flood of rain. Finally, they had to spend the night in a cell at the police station. Leaving the cell at 7 a.m. they again set out in the search for rooms, and only after seven hours, once more in the rain, did they find any accommodation, and ther at an exorbitant price. There were bitter complaints of similar experiences in every sort of town, large as well as small. The small reserve of apartments for professionals seems either to have been swept away or rendered impracticable by force of competition.

ACTORS' CONTRACTS.

In the midst of apparent plenty—judging from the size of audiences—there were therefore hard times for actors on tour. In certain salaries—particularly for the younger men-the scales increased, but not proportionately to the rise in the cost of living; and the salaries of actresses especially remained inadequate. Working conditions were not improved by the way in which managers, at a loss for skilled artists, recruited their companies with incompetent and irresponsible performers, some of whom failed to keep their contractual obligations. The tendency of some of these latter to terminate their engagements without notice served in part to raise the whole question of actors' contracts, of which much was heard during the year, although managers held aloof from the practical remedy of a standard equitable contract. The reproduction of a number of current contracts in The STAGE brought this question to a head; and the Actors' Association failing to obtain for actors a redress long overdue decided to reconstruct itself on a trade union basis. Mr. Sydney Valentine, as Chairman of the Council, was specially energetic in this course, and he and the other members of the Council had the satisfaction of seeing their proposals adopted by overwhelming majorities at the two as a limited liability company was wound up and the decision to form a trade union come to. Just prior to the first meeting the leading London actors issued a hotly-worded letter, addressed to "the non-union members of the Green Room Club." This letter, based on a clause in one of the contracts referred to, declared that "If we actors were one and indivisible we could stop this traffic in human bodies and souls in six months." The clause, however, was no worse than many others in the contracts, if as bad. The contracts, indeed, let in a flood of light

upon relations that, when they are examined, as they have been, put even the artists who have signed them "into amazement how these things should be." Contracts are often and in fact generally signed by actors without anything like a proper appreciation of their harsh provisions, or at the least under the impression that such provisions will not be adhered to strictly. The average actor accepts any contract as the usual sort of thing. If he objects, he argues, another actor will get the engagement. In this attitude lies the real trouble, for certain managers—in many cases managers who have large interests—take full advantage of it; and hence the unconscionable contract. And there is here a handicap not only upon the actor who wants a reasonable contract, but also upon the manager who is willing to grant it. One manager is influenced by other managers, because he realises that he competes at a loss if, by the stringency of their contracts, they can obtain terms more favourable to themselves. Thus the contractual arrangements have worked in a vicious circle, and actors have become more and more the victims of them.

ACTOR-MANAGERS.—MULTIPLE MANAGERS.

Feeling has long been growing amongst actors on the subject, notably since the decline of actor-managers and the growth of large commercial managers. The old individual manager—usually an actor-manager—running a particular theatre, and finding enough to do in the task, has now taken quite a secondary place. Not so long ago he was the rule rather than the exception. He did not escape criticism, especially as an actor-manager; and being human and fallible he was not "ithout fault. But his form of management may be described as the historic system of control of the English stage, doing the best and most vital work, from Garrick's time to our own; and the decline of this form—which is only temporary, one hopes and in its place the rapid growth of multiple management are matters for serious concern. This displacement of the actor-manager by the non-actor-manager tends to give a theatre a commercial instead of an artistic head; and where the non-actor manager has the manipulation of a number of theatres this tendency is aggravated. It may not be invariably so, but a comparative analysis of the records of actormanagement and non-actor management will show that the former possesses much the higher standard of achievement. That is only in the nature of things. actor brings to the work of management the devotion that the pursuit of his art inspires. The trading manager can but catch a pale reflection of the strange, inextinguishable actor-fire. This essential quality must give the policy of a theatre a certain moral earnestness. It forms an invaluable art interest, to which the projection of the actor-manager into the play for the time being greatly contributes. Side by side with this art-interest, and if necessary in counter-corrective, runs a very necessary self-interest. That is to say, the actor-manager is urged on not only by his instincts as an actor but also by his requirements as a manager. He exists and depends upon the merits of the performances that he provides. This type of manager had two of its best representatives in Sir Charles Wyndham and Sir George Alexander, whose deaths last year both the theatrical profession and the public had to At the St. James's in 1891 Sir George Alexander struck out a policy to which he afterwards consistently adhered for more than a quarter of a century. His was the cause of the modern play, and moreover the modern play by the once-neglected British author, and he made it pre-eminently the purpose of his theatre to advance the cause. To-day, since the influence of the actor-managers has waned, most of the West Fnd theatres are without any definite artistic policies. Most of them are run simply with the object of securing, by enhemeral pieces, void of any serious pretensions, the greatest volume of receipts. And professionally theatrical management new style aims primarily at mere commercial aggrand se-ment. This management fights that management for the possession of theatres, and the independent manager finds himself practically shut out from the West End unless he is ready to pay almost prohibitive terms and gamble on the hazard of the Half-a-dozen or so large managements now control the majority of the West End theatres. Multiple management, too, exacts in actors' contracts such terms as Mr. Justice McCardie sharply condemned in Turpin (Lena) v. the Victoria Palace, Ltd. But actors, for their part, abstained from profiting—as other classes did not scruple to do—by the economic conditions brought about by the war to force an improvement of their affairs, so seriously compromised. Farly in the war the Association imposed on itself a sort of self-denying ordinance, foregoing the objects of the Pay-for-Play League, with which it had identified itself. That was a

magnanimous impulse, but it operated badly against the interests of actors when certain managers—led by some of the largest—took advantage of it.

ACTORS' ORGANISATION.

By its decisive adoption of trade unionism in these circumstances the Actors' Association brought itself into line with the other professional organisations—the Variety Artists' Federation, the Amalgamated Musicians' Union, and the National Association of Theatrical Employees. One of the first results of these co-ordinated methods of constitution was a working arrangement between the A.A. and the A joint committee of the two organisations was formed for the purpose of "common action in relation to matters affecting the general welfare." And no time was lost by the reconstituted Association in formulating some broad objects of policy, particularly in relation to contracts. The Association declared for a minimum salary in connection with all A.A. contracts and also a flat rate of payment for rehearsals. It is proposed to fix the minimum salary at £3 per week, and the rehearsal rate at the same amount, in each case for speaking parts. £3 is to-day scarcely the equivalent of the former £2 minimum, which was recognised as not more than a living wage for an actor or an actress—indeed, having regard to periods of unemployment it is not a living wage. One doubts whether the £3 minimum will in its own operation relieve actors of those degrading standards of employment to which Mr. Valentine made an eloquent reference at one of the meetings. But the proposed flat rate for rehearsals will in this respect give such relief. "Many of us," said Mr. Valentine, "have to work under these standards, and one of the worst of them, in my opinion, is having to work for nothing." And this condition is the more degrading when-as is the case-the actors are the only persons in the theatre who work in this way. All other persons are paid for rehearsals. A rate of this kind will be no serious strain upon a management. The members of a dramatic company upon a liberal average do not number more than fourteen, and the total payment at the proposed rate would only amount to fifty odd pounds a week. That sum is not a heavy item in the production expenses, and the management that cannot afford it out of capital must economise it out of expenses, which are often lavish enough and wasteful enough in other directions—in rent, authors' fees, scenery, dresses, for example. After all, the acting of a play is of paramount importance; and it is time that the actor, who makes the play articulate, should come into his own-or rather into a very little of his own. The Association, with its enormously increased membership, is now in a fair way to secure that he shall. In this long-delayed task it should obtain not only the support of every actor, but also the sympathy and co-operation of all managers who believe in responsible and productive conditions of employment. And in this connection mention may be made of the outcome of the conference in September between the National Association of Theatrical Employees and the West End theatre managers—ore more example of the effective working of trade union principles. The agreement provided for increases in wages ranging from £1 per week to 6d. per performance, settled rates of payment for rehearsals, and defined hours and other conditions of work. The agreement reached at this conference, which was under the chairmanship of Mr. J. E. Vedrenne, was the outcome of collective bargaining—an outcome that would have been altogether impossible between individual manager and employee; and it was an outcome amicably arrived at on either side. The managers reaused that it was desirable that the employees should be organised, and even expressed a readiness to exhibit notices urging employees who are non-unionists to join the N.A.T.E. There is no reason why the managers should not extend the same sympathetic and appreciative attitude towards actors' unionism. Fortunately, managers as a body now seem disposed to do so. It is only the first sten that is difficult. adventure it with the energy and the goodwill that should be the fruits of peaceof his countrymen in this hour, "Dear nurse of hearts, plenties, and joyful births puts up her loving visage"? The new peace, and with it the new dispensation for "This happy breed of men. . . this earth, this realm, this England" that Shakespeare, prorbet of the golden tongue, sang in the old centuries in his splendid surety and pride of race. that peace which, in the words of the poet who speaks anew in the supremacy

THE VARIETY YEAR.

By ARTHUR COLES ARMSTRONG.

ORKERS in the variety profession, from the highest to the most humble. have every legitimate reason to congratulate themselves upon the gallant and self-sacrificing part they have played in the glorious national triumphs of 1918. The year that has closed in over the sorrows and anxieties of war has seen a crescendo effort in their battle against the powers of darkness and despondency; and our Lady Variety is more radiant and resplendent than ever—smiling through her tears, and with a steady and confident regard for the future. It is difficult to appraise her work for humanity during the crawling years of hideous war. Nor would the task be an altogether desirable one. To have given gold and brought happiness to countless thousands; to have distributed with lavish and equal care the smile in the hospital ward and the robust chorus in the camp; to have uprooted despair and planted in its place the bright seed of hope—who is to estimate the precise value of these things to the achievement of final victory? To these who gave them they must ever be their own exceeding great reward; to those who received them, is not their heartening influence side by side with the manouvrings of Foch and the hammer blows of Haig? The thought must have been uppermost in the mind of the King when he paid a considered tribute to variety by selecting a variety theatre—the Alhambra as the first house of amusement, with the exception of war charity performances, to be visited by him since the outbreak of hostilities. Three days after the signing of the Armistice the King, the Queen, and Princess Mary witnessed "The Bing Boys on Broadway," and wonderful enthusiasm prevailed during the evening. At the close of the performance His Majesty said to Mr. Oswald Stoll: "I felt anxious to show my personal appreciation of the handsome way in which a popular entertainment industry has he'ped in the war with great sums of money, untiring service, and many sad sacrifices "-a just tribute, justly and gracefully paid. As for the sacrifices, if the variety profession can claim no special distinction over any other section of the community in having responded cheerfully and readily to the call, it can at least rest in the comforting knowledge of having made the general burden of sacrifice easier to bear. Those who sing the songs of a nation—songs of laughter and tears, or songs of sadness and hope—have the soul of a nation largely in their keeping. There have been songs in the variety theatres through all the sadness of these sad years, and the singers, many of them with bruised and aching hearts, are singing still, and will go on singing. A nation that can sing, both in sorrow and in triumph, is mightier than an army with banners.

TRIALS AND TRIBULATIONS.

In an artistic and productive sense, the variety world, like the theatrical world, may be said to have been marking time during 1918. From a material point of view, however, the variety theatre has enjoyed a consistent level of prosperity, in spite of wartime trials and tribulations and the shadow of "Dora," with her threat of pains and penalties. Houses in London have been wonderfully patronised—over 3.000 000 persons had paid for admission to the Palladium up to the beginning of December, for instance—and the same happy condition of affairs has prevailed in the provinces. The reason, of course, is not far to seek. Times of national stress invariably bring with them an increased need for amusement; but, apart from that, this right and tight little island has been a sort of clearing house for armies on their way to and from the Continent. London—in fact. England—has never been so full, and houses of amusement have flourished accordingly. On the debit side there have been the aforementioned trials and tribulations. In the spring of the year, for instance, there was the hair-raising proposal to close houses of entertainment at 930, and people were but half appeased when that unearthly hour was altered to 10.30. In a very short time,

however, artists and audiences adapted themselves to the novel conditions, and earlier hours of opening and quickened and slightly curtailed performances solved the problem. On the other hand, the laws regulating the sales of sweetmeats, cigars, and cigarettes in the auditorium may be said to have caused some inconvenience and a certain loss of revenue. As for the paper shortage, such fears as were entertained have not been fully realised. If there has been a scarcity of paper on the walls, there has been a welcome scarcity of "paper" in the auditorium. In the autumn the possibility of a serious epidemic gave theatres the novel experience of being under the purview of the sanitary inspector.

WAR FUNDS.

One of the greatest triumphs of the variety world during the past year has been its increased success and activity in the raising of war funds. The variety profession has thousands, nay, millions, of pounds to its credit for the alleviation of suffering and distress caused by the war, and there is scarcely any war fund or charity—detestable word!—that has not benefited through the music hall and its large-hearted workers. At great personal trouble and expense, artists, big and little, have thrown themselves into the splendid cause, and where all have been so painstaking and self-sacrificing in the effort to bring a little sunshine into grey lives any picking out of particular individuals would seem to be almost invidious. No variety survey of the past year, however, would be complete without mention of that prince of "beggars," Mr. George Robey, whose wonderful record-had its fitting recognition at a luncheon at the Criterion Restaurant in March, when, in the presence of a representative gathering, he was presented with an address and a solid silver tea and coffee service for his enterprise in organising special concerts and his weird and wonderful skill as an auctioneer. Up to the date of that happy gathering—happy on an exclusively vegetarian menu protected by a barrage of champagne—Mr. Robey had collected £50,000; he was careful to explain, in a feeling speech, that such a result would have been impossible without the whole-hearted co-operation of his brother and sister artists. He has gone on collecting ever since, and the best pens in England have been hard put to it to do justice to his prowess as an auctioneer. At Mr. George Robey's concerts thousands of pounds invariably changed hands-one of them, at the London Coliseum, realised the splendid total of £14,050, and even stray coppers strained at their moorings.

Among other successful raisers of war funds-it is impossible to name them allhave been Mr. Harry Tate and Mr. Harry Lauder, the first-named mainly by means of concerts—one of which realised £7000—and Mr. Lauder with his Million Pound Fund for Scottish Sailors and Soldiers. Mr. Frank Allen, on the managerial side, had raised, by August, something like £75 000 by special matinées, and Mr. Walter de Frece, and of course, Mr. Oswald Stoll, have also been we'll to the fore in the halls under their control. Nor must the special appeals made from the variety stage on behalf of the Red Cross, the War Bonds Campaign (with Mr. Herman Darewski as honorary organiser of the scheme), and so on, be forgotten. Mr. Julien Henry, to name no other, was particularly successful in his appeals at the London Coliseum in the first-named connection; and the combined music hall collections ran into many thousands of pounds. One of these days, perhaps, it will be possible to get at the exact amount raised by the variety profession for war funds. The figures will astonish some people. In the meanwhile, one can but re-echo the opinion of Mr. Harry Lauder that the Government, after the tribute of the King, should nay the profession an official compliment for the splendid work it has accomplished during

the great struggle.

THE WAR SEAL FOUNDATION.

Mr. Oswald Stoll's War Seal Foundation scheme may be mentioned in this survey by reason of its close connection, through Mr. Stoll, with the variety profession. It is one of the noblest and most practical of all schemes designed for the care and future comfort of men broken in the war, and 1918 saw immense progress with the range of flats at Fulham. Readers will require no further information about one of the best housing schemes of modern times, a scheme that will reflect lasting credit upon its founder. If all good things came into being by the simple process of licking a stamp, there would be no need for a League of Nations. Visiting the block of flats in October, Sir Arthur Stanley said, in a letter to Mr. Stoll: "I feel confident that they will meet a real need and will bring comfort and happiness to many men who otherwise would have been separated from their families. I look upon this as not only one of the best, but also one of the kindest bits of war work that I have seen, and I feel sure that it will always be a source of legitimate satisfaction and pride to yourself and to all your coadjutors to know that you have brought home-life and consequent happiness to many who have suffered in the Great Cause, and to whom these blessings would otherwise have been denied."

REVUES.

In a former Year Book article the present writer put the question, Will peace kill the revue? and answered it by saying that it lies in the fact that peace will abolish nothing but the false, the unnecessary, and the improperly labelled, that the future of real, legitimate revue is assured Peace-real official peace is already tinting the horizon, and there is no cause to go back upon the opinion. Revue, together with what has passed for revue, has rendered inestimable service to the variety theatre. In many instances it has kept it open and enabled it to carry on during wartime; and wartime audiences have been very easy to please. But there is no reason to suppose that the future public, with the burden of war troubles off their shoulders, will leave their critical faculties entirely at home whenever they go to a variety theatre. They will demand infinitely better material than that supplied, for instance, by a certain type of touring revue. some recent specimens of which have been shockingly bad and grossly martistic. The enemies of the late James McNeil Whistler used to declare that he shied pots of paint at various pieces of canvas and called them pictures. In the variety theatres we have had various get rich quick gentlemen shying scenery and costumes, songs, and verbal gibberish at an audience, and calling themselves revue authors and producers. All that sort of thing must disappear. The war is over; we have had our fireworks in Hyde Park—with a prospect of more to follow, and it is time to set the variety theatre in order in the matter of revue. That it will be done is past all question. There are many good revues to point the way, although your heaven-sent revue author is a comparatively rare bird. In parenthesis, it may be said here that the death from wounds, early in the year, of Lieutenant Charles H. Bovill was a sad loss to English revue. He had pulsed the requirements of a revue audience to a nicety, and possessed much of the necessary Gallic touch. Many excellent producers are still with us, particularly Mr. Charles B. Cochran, who has fathered some of the best revues upon this side of the channel. Incidentally, Mr. Cochran has restored revue to the London Pavilion, which had previously gone over to drama; while a similar process in favour of revue has taken place at the Palace under the reign of Sir Alfred Butt. It would appear that the Oxford, which is another Cochran house, is to be lost for some time to both revue and variety

A list of the principal revues of the year will be found in another place. Those that may be mentioned here as having caught the particular fancy of audiences during 1918 include, among others, the Albert de Courville production. by Wal Pink and Frederick C. Chappelle, entitled "Hotch-Potch," first seen at Penge, and afterwards revived at the Duke of York's Theatre; "The Bing Boys on Broadway," by George Grossmith, Fred Thompson, Harry M. Vernon, Nat D. Ayer, and others, at the Alhambra; "Box o' Tricks," by Albert de Courville. Wal Pink, Dave Stamper, and Frederick C. Chappelle, at the London Hippodrome; "Jack in the Box," by Joseph Hayman and Max Darewski, at Birmingham; "The Passing Show of 1918," a Wylie-Tate production, at Birmingham; "Happy Go Lucky," an Albert de Courville production, at the Finsbury Park Empire; "Hullo, America!" by J. Hastings Turner and Herman Finck, at the Palace; "Ciro's Frolics," by R. P. Weston, Bert Lee, and Melville Gideou, which had its first London production at the Kilburn Empire, after a lengthy run in the provinces; and "As You Were," by Arthur Wimperis and Herman Darewski, and Edouard Mathé, at the London Pavilion. The list, it will be observed, is considerably shorter than that of the previous year, a circumstance due to a large extent to the marking time policy already alluded to. The revue, however, is still the staple fare in variety. In addition to the gentlemen meationed above, Messrs. George Shurley, Ernest C. Rolls, Karl F. Hooper, Harry Day, P. L. Flers, Fred Karno, William J. Wilson, Clifford Grey, Lew Lake, Robert Reilly, Fred Allandale, and others have been represented in the revue activities of 1918.

MORE SKETCHES?

With popular taste turning from the more nondescript type of touring revue, something of a revival may be expected in the direction of the sketch, or one-act play, of a serious, comical, or musical character. Such a revival would follow very naturally upon the weeding-out process among revues, and there is every indication that the time is ripe for it. The sketch of a former decade, of rough and ready construction and characterisation, can never return, but there is already a growing demand for the neatly-dovetailed and carefully-written one-act piecea demand voiced by such an experienced entertainment-caterer as Mr. Charles Gulliver, who also quite recently offered a prize of £50 for a suitable manuscript. As Mr. Gulliver put it, "there is a distinct demand for half-hour sketches in the music halls. The coming of peace makes a change from the war sketch essential. Many artists go on giving the old stuff because no one studies their needs and supplies them with the right material." Most of the one-act plays seen in the variety theatres during the past year have been well worth their production, and the list of their authors has included J. M. Barrie, George Bernard Shaw, Alfred Sutro, W. W. Jacobs, Conan Doyle, Arthur W. Pinero, Cosmo Gordon Lennox, James Bernard Fagan, Harry M. Vernon, A. A. Milne, and other practised writers.

PROMINENT PLAYERS IN VARIETY.

The one-act play, or play excerpt, has naturally brought many well-known players from the theatres to the field of variety. During the past year Miss Ellen Terry again graced the vaudeville stage in Shakespearean scenes, and Misses Violet and Irene Vanbrugh have been welcome visitors. Others have included Mr. Dion Boucicault, Miss Madge Titheradge, Mr. Nigel Playfair, Mr. Arthur Bourchier, Miss Lillah McCarthy (in a Shaw piece), Mr. Arthur Sinclair, and his company of Irish players, Mr. H. B. Irving, Mr. Rutland Barrington, Miss Clare Greet, Mrs. Langtry, Miss Viola Tree, Mr. George Barrett, Mr. Stanley Logan, and Mr. Herbert Waring. Sir George Alexander, who died in March, was, of course, a frequent player in the variety theatres.

A REVIVAL OF BALLET.

The lengthy season of the Serge Diaghileff Russian Ballet at the London Coliseum has been one of the artistic events of the variety year, and has served to revive an interest in ballet which has had its effect in other quarters. The Russian artists again displayed all their love for vivid colour effects; and there have been Bakst scenery and costumes in plenty for those who revel in such vagaries of freakish beauty. The Russian company included some notably artistic dancers, and Londoners will not readily forget the spiendid artistry of such performers as Leonide Massine, Lydia Lopokova, Lubov Tchernicheva (whose performance of Cleopatra, first seen in London at Drury Lane in 1914, was repeated several times), Lydia Sokolova, and Stanislas Idzikovsky, one of the nimblest and most impish of harlequins of the present generation. Not a little of the fine effects produced by the Russians came from the orchestra scores of such masters of tone and melody as Schumann, Tschaikowsky, Rimsky-Korsakoff, Glazounov, Arensky, Tcherpnin, and others, all of which were artistically interpreted by the London Coliseum orchestra under the bâton of M. Henry Defosse. Certain events in the great world war may have inspired different thoughts and feelings about Russians in the more practical affairs of life, but there can be no possible doubt as to their supremacy in the art of ballet. They are easily first in the world of choregraphy, and art has no frontier line.

The Russian season at the London Coliseum commenced in September, and is to continue well into the spring of 1919. The full repertory of ballets includes "Cleopatra," "Good Humoured Ladies," "Papillons," "Prince Igor," "Scheherazade," "Les Sylphides," "Children's Tales," "Midnight Sun," "Carnaval," "Sadko," "The Enchanted Princess," "Spectre de la Rose," "Pekronshka," "L'Oiseau de Feu," "The Nightingale," "Thamar," and "L'Apres-Midi d'un Faune."

The Sir Thomas Beecham opera ballet and chorus, under the conductorship of Messrs. Percy Pitt, Eugene Goossens, Julius Harrison, and Wynn Reeves, began a three weeks' engagement at the Palladium in September, with excerpts from "Faust." "Phœbus and Pan," and "Carmen," the principal dancers including Mlle. Ninette de Valois and Misses Louise Maisie, Eily Gerald, and Anna Ouka;

and in December, at the same house, Mr. Napoleon Lambelet presented and conand in December, at the same house, Mr. Napoleon Lambelet presented and conducted performances of the Butterfly ballet from "Valentine," with Misses Mariporie Stevens and Anna Bromova in leading parts. Both searchs, if not so ambitious as that of the Russians, enjoyed much success. The year's ballets should also include a delightful little piece by Sir Frederic Cowen entitled "Cupid's Conspiracy," with Alle. Lydia Ryasht in the leading rôle. It was produced at the London Coliseum on the last day of 1917, but ran well into 1913. Sir Frederic Cowen conducted the orchestra at all performances.

NAVAL AND MILITARY CONCERT PARTIES.

The advent during 1918 of several concert parties composed of men from the naval and military services demands at least a passing notice, if only for the fact that such combinations, excellent though they may be, must of necessity belong exclusively to wartime. Perhaps the best was that known as The Dumbells, of the Third Canadian Division, who achieved marked success at the Victoria Palace, and afterwards at the London Colizeum. On the day following the signing of the Armistice, by the way, The Dumbells produced "The Pirates of Penzane" in its entirety at Mons, a town they had entered the previous day. A party of New Zealanders also did well at the Victoria Palace, where, later on, the Tassa Quartet, composed of American sailors from Admiral Sins's flagship, "Nevada," were particularly popular. At the London Coliseum there was another Service party, the "See Toos," of the Second Canadian Division, who also came in for a cordial welcome. The First Army Headquarters Concert Party, "Les Rouges et Noirs," made a first appearance in London at the Beaver Hut Theatre (the Little) in December; and among other parties were the Diamond Troupe at the Court. and the Anzac Coves, who visited several houses. It was to the credit of these Service parties that their applianse was invariably gained by legitimate artistic means, and not on account of the increased wartime popularity of khaki or blue. Quite a feature of their performances was the excellence of their "female impersonators."

THE PROFESSIONAL CHARITIES.

Members of the profession, in spite of their incurable regard for wartime and other charities, have, of course, not been entirely unmindful of their own. At the annual general meeting of the Variety Artists' Benevolent Fund hell at the end of February at which Mr. George Robey was unanimously elected President. it was made evident that, owing to the stress of war, the financial affairs of the Fund were not nearly so satisfactory as could be wished. It is still an unwelcome fact that the variety profession, ever open to the call of outside charities, pays insufficient attention to its own. The following extract from the annual report speaks for itself:—"It has been computed that the variety profession has raised for various charities connected with the war upwards of £3,000,000 (up to February). All the Benevolent Fund requires is £3,000!"

BRINSWORTH.

Nor can it be said that the funds for the upkeep and maintenance of Brinsworth have as yet been placed upon a satisfactory basis. At a special meeting held at the London Hippodrome in April for the purpose of drawing professional and public attention to the pressing needs of the V.A.B.F. and I., which, by the way, was very poorly attended, Mr. George Robey and other speakers referred to the deplorable hand-to-mouth condition of affairs, and the urgent need for a proper sinking fund. It was at this meeting that Mr. Joe Elvin inaugurated the Bing

Boys Society, since called the Bings, in aid of Brinsworth, the title being chosen in honour of Mr. Robey. The Bings are in a line with the Hambones.

It may be mentioned that Mr. Frank Allen has arranged to hold an annual matinée at each of his halls on behalf of the funds of Brinsworth. Such a scheme should place matters upon a regular and permanent best, and it is to be hoped

that it will be imitated by other managers throughout the country.

The Music Hall Ladies' Guild, who continue their noble work among the poorer members of the profession, have had a fairly satisfactory wartime year. The ladies are "out" for £20,000 as a sinking fund for their proposed Orphanage. The street collection on Forget Me-Not Day was twice as successful as that of last year.

THE V.A.F. AND OTHER SOCIETIES.

At the twelfth annual general meeting of the Variety Artists' Federation held in January, with the Chairman, Mr. Fred Russell, presiding, it was reported that the altairs of the Federation remained in an eminently satisfactory condition, notwithstanding some inevitable falling off in membership owing to the war.

A special meeting of the V.A.F. was called at a later date to discuss the desirability of Parliamentary representation of the profession through the Federation, and it was a generally accepted idea that Mr. Fred Russell should have contested one of the Brixton divisions in the Labour interest. Mr. Russell withdrew his candidature later on, however, owing to ill-health, and the matter remains in abeyance.

The Music Hall Artists' Railway Association, at their annual general meeting

in October, reported satisfactory financial progress under war conditions.

The Grand Order of Water Rats and the Beneficent Order of Terriers carry along their good work, although they have been restricted on the social side owing to the war.

SONG NOTES.

As in the previous year, there has been great activity among the song publishing firms, particularly prominent being the houses of Francis and Day, the Herman Darewski Company, the Lawrence Wright Company, the Star Company, Osborne and Company, West and Company, Silberman and Grock, the Newman Publishing Company, Ascherberg, Hopwood, and Crew, and others. The ballad of domestic or sympathetic sentiment has again been uppermost in public favour, while great attention has been paid during the year to the song of purely ephemeral interest. Quite a number of the last-named have been published upon the quick sale principle. At the time of writing there is a revival of what is known as Jazz music.

OBITUARY.

Variety, alas! has paid its full toll of dead in the great war, and there were many vacent chairs around the Christmas table. In the thought of those who lie asleep across the seas in a little plot of earth that is for ever England, as Rupert Brooke so beautifully puts it, those of us who are left behind stand in affectionate memory and deep gratitude. Dulce et decorum est pro patria more. There has also been a thinning out of the ranks of the civilians. Two of the largest-hearted men of the profession have passed away in the lovable persons of Eugene Stratton—"Uncle Gene"— and Paul Cinquevalli. Others whose loss we mourn include W. J. Ashcroft, Edward Towers, Lieutenant C. H. Bovill, Mark Sheridan (who died in such tragic circumstances at Glasgow), Fred Higham (the well-known agent), Cooper Mitchell, "Buster" Brown, Dick Burge, Little Tony, C. J. Scarisbrick, Harry Andersen, George Fairburn, Mrs. Lena Guilbert Ford (who wrote the lyric of "Keep the Home Fires Burning," and was killed in a London air raid), Charles William Poole, Richard Wake, Chung Ling Soo (William Elsworth Robinson, who was accidentally shot on the stage at the Wood Green Empire), Jack Woolf, Ronald F. Wakley, Walter Dickson (of the Empire directorate), Sir Henry Tozer, Sadrenne Storri, Anna Held, Arthur Playfair, L. M. Stewart, Rev. Thomas Horne (the showman's parson), Bonny Browning, Bu Val, Captain Tom Maltby, Billy Cragg, Harry Thornton, Walter Subtel, Mamie Graham, Bob Barry. Olive Sinclair, Lou Romah, Jack Delaine, Will Mayne, and Phil Ray.

L'ENVOI.

The war is over and the Boche is beaten—that must be the one dominating circumstance in any record of the year 1918. The variety profession has had a big hand in the securing of victory, and everything points to a great and glorious future. But at present, as has been said earlier in this article, variety is marking time. After the shouting and the tumult—a period of calm. We have breasted the torrents—for the moment we lie "pleased and panting in a pool." The future can hold nothing but good.

Gone is the dawn with its lurking fears On a night of tearless weeping; Gone is the ache of the tremulous years With sorrow and death in their keeping; O ever the quiet of coming years, And the loved ones around us sleeping.

By TOR. DU AROZARENA.

ONSIDERING the difficulties with which the theatre has been obliged to cope in nearly every quarter of the world, the Paris stage has undoubtedly suffered more than any other among the Affied nations during the past year. Its proximity to the front made it sensitive to every fluctuation in the tide of war, and while there was an atmosphere of uncertainty in the theatrical world of London and New York, in Paris one had to contend, not only with the possible effect of reverses on the public moral, but with the imminent danger to the daily life and fortunes of all. It was an exciting game of chance that managers and actors played with Fate, and looking backward a Frenchman can feel with satisfaction that they have upheld the honour of their calling and recovered their satisfaction that they have appear the monoil of their through the capital added largely to the playgoing public, but one must remember that they invariably preferred a music hall to the effort of following the story of a play in a foreign tongue. The result has not been wholly fortunate, for while Variety was never so flourishing as now, the Drama has suffered grievously, and the stage has been inundated by spectacular entertainments that are—or aim to be—enjoyable to the eye rather than to the intellect. In fact, with but a few exceptions, the serious dramatists showed no inclination to give their works, and thus aid in upholding the glory of the French Drama even at a personal loss, and the young playwrights were away in the trenches and unable to take advantage of the openings thus offered them. Now that the war is over, we are like to have an avalanche of plays from the four years' accumulated stock of celebrated authors, and the young playwrights will go begging as before.

CONDITIONS DURING THE YEAR.

The early part of last winter was marked by a more optimistic spirit among managers. They still showed an unaccountable tendency to produce war plays, for which there was no demand; but towards mid-winter things brightened perceptibly. An unusual number of English and American plays had been introduced, though the choice was unfortunately poor. However, H. A. Yachell's "Quinneys" did very well at the Gymnase, and Mme. Réjane scored a notable success with that curious melodrama of Bayard Veiller, "The 13th Chair." The critics, of course, treated all these importations with characteristic disdain, but the public thronged to see Mmc. Réjane.

Just as the best bridge players traverse periods of ill luck, so in the theatre there are always one or two players who fail, often for several consecutive seasons, to draw the public. Thus, Lucien Guitry, unable to find a suitable part, was driven to the expedient of writing "Grand-Père" for himself, with partial success; but when this autumn he appeared in his second effort. "L'archevêque et ses fils," it proved to be so loosely constructed that it was hastily withdrawn from the Portest. Martin and replaced by a revival of "Samson." In like manner did Max Déarly flounder through a mass of English farce until the recent success of "Nothing but the Truth" seems to have brought his troubles to an end. On the whole, however, conditions were steadily improving during the first months of 1918. One of the foremost French dramatists, G. de Porto-Riche, had given a new play, "Le Marchand d'Estampes." The Comédie-Française had produced "La Triomphatrice" of Mme. Lenéru, practically the only woman dramatist in Paris; Henri Bataille announced a new play for Réjane; Gémier had made his momentous production of "Antony and Cleopatra," and Sacha Guitry had given his picturesque "Duburau"; the Porte-St. Martin had given Henry Kistermaeckers's "Un Soir au Front," while the Renaissance, Gymnaee, Nouvel-Ambigu, Bouffes-Parisiens, and Palais-Royal, etc.,

were playing successful farces. It was then that the sudden and almost nightly air raids began to spread havoc in the city, followed by a daily bombardment with long-range guns. While the material damage was comparatively slight, it must be owned that something like panic reigned in Paris for several weeks, and the stations were besieged by the rich population fleeing to the country. A severe commercial crisis followed, and as it is the wealthy who make up the prosperity of the theatres, these were faced with utter ruin. Many were obliged to close immediately, others attempted to remain open at a loss in order to save their artists from becoming wholly destitute. M. Gémier changed the hour of his performances to 5 o'clock, M. Sacha Guitry adopted a daily matinée policy, and several others followed their example. The Prefect of Police issued an order that all theatres were to close not only in case of air raids, but upon days of bombardment as well. This rendered the position of managers impossible, and a delegation, supported by M. Huguenet ion behalf of the Actors' Association, succeeded in having the order revoked. An announcement was to be made as soon as the bombardment began, allowing the timid among the audience to retire without preventing the performance from going on.

Nevertheless, the season was killed. Receipts had dwindled as low as £6, and the Comédie-Française and Palais-Royal alone remained open through the summer, with several music halls. During the worst days of the German offensive, M. Rip showed great courage in bringing out a new revue at the Théâtre Michel, and indeed his revues were to be seen in several theatres at that time, an example of French humour rising above adversity. The autumn season began unusually late; most of the theatres opened with revivals, and managers have shown such caution this time in making plans that it is doubtful if they will have adequate means of meeting

the requirements of peace for some time.

PRINCIPAL PRODUCTIONS OF 1918.

Of the leading dramatists whose works have appeared during the year none has fulfilled our expectations or given us of his best. "Le Marchand d'Estamps," by G. de Porto-Riche, was not unworthy of thought, but the obscure pessimism of the play rendered it unsympathetic. Henry Kistermaeckers gave us a tawdry war melodrama, well written in parts, but highly improbable. The war would seem to be a fatal subject among dramatists. Even M. Bernstein was disappointing in "L'Elévafatal subject among dramatists. Even M. Bernstein was disappointing in Delication" last year, for M. Bernstein is a realist, and, although the idea was nobly conceived, he lacked the spirituality required of the last act. Henry Bataille, whose new play, "Notre Image," was postponed last spring, and has just been produced by Mme. Réjane, has also put forth an interesting idea which bears the intellectual symbolism that characterises his work; but it possesses neither the depth of psychological research of "Les Flambeaux," nor the humanity of "Poliche" and at times it wanders like the talk of an old man. M. Sacha Guitry made a worthy effort in "Dulwaray" the most serious thing he has yet attempted; but as far as produc-"Duburau," the most serious thing he has yet attempted; but as far as productions are concerned, the principal feature of the year was unquestionably Gémier's staging of "Antony and Cleopatra" under the auspices of the Société Shakespeare. The modernism of his treatment was displayed with a lavish harmony of scene and costume, beautifully sustained by the music of Henri Rabeau, and culminating in a stupendously effective tableau of Cleopatra's banquet before the battle. At the top of an immense stairway lay the lovers fanned by slaves, while below them, in a mad medley of Oriental colours, thronged the courtiers, dancers, wrestlers, singers. and courtesans in riotous confusion, until the lamps burnt low, the throng subsided exhausted upon the steps, and in the still grey dawn the voice of a woman arose. singing plaintively afar. Gémier has been severely criticised for inserting this mute tableau between two scenes of Shakespeare's tragedy. I can only say that I deeply admire it, for apart from its striking effectiveness it admirably portrayed the downfall of the General, seeking to drown his humiliation and remorse in the depths of revelry, and rolling to the ultimate abyss with the enchantress whose slave he had

Of recent productions, that of "Esope" at the Comédie-Française is the most interesting.

REPERTORY THEATRES.

With the exception of "La Triomphatrice," no new play of importance was produced at the Comédie-Française; "Turcaret," "Les Fausses Confidences," and "La Princesse Georges" were among the most conspicuous revivals. At the outbreak of the war, Albert Carré, who had just been appointed manager after the death of

Jules Clartie, was called away upon military duty and replaced by Emile Fabre, a playwright of considerable standing. M. Fabre's administration has been such a happy one that when, in October, a quarrel arose between the Isola brothers and M. Gheusi, managers of the Opéra-Comique, culminating in the latter's dismissal, the Minister of Fine Arts decided to appoint Albert Carre co-manager of the Opéra-Comique (which he directed for many years) with the Isolas, and definitely maintain M. Fabre at the Comédie-Française. Let us hope that in future he will be induced to give us more of the classical repertory rather than revivals of contemporary successes. He is now striving to solve the financial problem of the Pensionnaires (minor actors, who, unlike the Sociétaires, have no shares in the theatre). During certain months when receipts were poor the salary of many of these young people dwindled as low as £7. It was impossible to ask the State for a larger allowance at such a time. My distinguished confrère, Emile Mas, has taken up the question in La Verite with his passionate love for the Comédie-Française, but as yet no solution has been reached.

Paul Gavault has done some splendid work at the Odéon, and so far averted the ruin that has attended all his predecessors. At the Opéra a dreary lethargy exists as of old, but the Théâtre des Champs Elysées has re-opened once more, and is

now the home of an excellent Italian opera company.

There have been quite a number of English performances in Paris this year. Foremost among these are those of Miss Lena Ashwell's company at the Théâtre Albert I. After opening during the worst days of last spring it has become a great success, thanks largely to the skilful management of Mr. Oswald Marshall, and I hope that it will remain here permanently. Miss Dorothy Rundell, who replaced Miss Doris Keane in "Romance" during its London production, has won all hearts by her personal charm and delicate sensibility, while Miss Brenda Harvey's spontaneous naturalness and girlish freshness of manner are altogether delightful after the sophisticated paint and powder of some French acting. Besides Mr. Marshall the company includes such dependable actors as Mr. Allan Wade, Mr. Robert Minster, etc., and in addition to repertory plays they are presenting the latest London successes. An attempt to launch an American revue at the Théâtre Marigny failed miserably owing to the poorness of the mounting, but Mr. de Courville's "Zig-Zag" is doing splendidly at the Folies-Bergère.

ACTING OF THE YEAR.

The past year has shown some notable performances on the part of several actors and actresses, but there have been few discoveries of new talent. Mme. Réjane gave a wonderfully simple and moving characterisation of the fortune teller in "The 13th Chair." Mme. Piérat, now in complete possession of her brilliant talent, has appeared in many parts at the Comédie-Française, from "La Princesse Georges" of Dumas fils to "Amoureuse" of de Porto-Riche, and Mlle. Lecomte, of whom we see far too little, was delightful as the coquettish and winsome little Baroness in "Turcaret," of which Bernard gave so rich and finished a performance. But the most artistic triumphs of the year were undoubtedly won by de Max, and this is all the more significant, because notwithstanding his huge reputation on the Boulevards, he met with considerable opposition when elected sociétaire last year. It was said that he was out of place at the Comédie-Française because, as a Roumanian, he could not grasp the spirit of French classics, but his magnificent portrayal of Nero in "Britannicus," and his Esope, have been the saving of French classics since the death of Mounet-Sully, which threatened their decline. In his versatile art, de Max—who has played everything from Greek tragedy to revues—possesses those rare qualities in a tragedian—fancy and humour. Perhaps his finest achievement lately was the Monk in "Le Cloître," adm rable for its spiritual beauty and human feeling. Not that de Max is always perfect; he is too great an artist for that, but he has the "feu sacré" which, when he is in the mood, can bear us away with him, far from the busy hubbub of the world to a realm of dreams.

In opposition to this was the modernism of Gémier's Antony in "Antony and Cleopatra." Curiously enough in so masterful an actor, the power and authority of the commander were barely felt; above all, he was the lover, and the utter enslavement of the man, who in the agony of his despair and dishonour forgets all at a

word from the woman he loves, was expressed with puissant realism.

The year revealed one remarkable actress, Mile. Yvonne Printemps, who had appeared unostentatiously in revues and played a small part in Sacha Guitry's "Jean

de la Fontaine," became his leading lady, and essayed her first serious rôle as Marie Duplessis in "Duburau." She combines a strange fascination and deep clear voice to a humorous elfin spirit, and I should not be surprised to see her become one of the leading emotional actresses of the next few years as well. Her portraval of Nono in a revival of that play was a living and pitiful study. Mlle. Jane Renouardt, who has enjoyed quite a vogue of late, was seen in "Quinneys" and other comedies. At present she is supporting Réjane in a difficult and ungrateful part of Nótre

Musical comedy has been the stepping-stone of several talented young people: Mlle. Regina Camier came into prominence at L'Abri, the underground War theatre, in the witty revue "1918"; although her part was small, she showed such grace and charm that M. Quinson has given her a leading part in "Le Filon," the new farce at the Palais-Royal. Mlle. Pierrette Madd also won recognition at the Abri, and is now starring in a musical comedy at the Bouffes-Parisiens; Mlle. Denise Gray made a decided hit in a minor part of "La Petite Femme de Loth," which, by the way, was a failure, and Mlle. Peggy Vere stepped successfully from the ranks of

the chorus girls at Mayol's.

Image that does not suit her.

VARIETY.

The Variety theatres have taken a huge predominance in Paris during the season, and the Alhambra and Olympia, the Folies Bergère and Casino are packed to the doors at every performance. English songs and English dancers are the order of the day, and since the American Jazz band took the audience of the Casino by storm there have been would-be Jazz bands in every music hall and little theatre in Paris. While the revue at "L'Abri," the cellar theatre, was the wittiest, the last revue

at the Casino has been the best from a spectacular point of view. There is one truly remarkable scene in an opium den, and a dream dance by Mlle. Mistinguett and Mr. Oy-Ra that was very effective. A host of little playhouses and cabaret chantants have opened up, and the moving pictures are doing a huge business with

American films.

EDMOND ROSTAND.

And now at the very end of the year when the Drama seemed about to revive and take up its mission once more, comes the unexpected blow of Rostand's death. The loss is immeasurably great, not only because Edmond Rostand was the greatest French dramatist of his day, but because his genius possessed that delicacy and spiritual nobility that are most needed to-day.

It seems almost futile to recall the career of one so famous throughout the world. Born at Marseilles in 1868, he published his first—and only—book of poems, "Les Musardises," while yet a student. He wrote a one-act play, "Les Deux Pierrots," for the Comédie-Française, but as that theatre had revived de Banville's play on a similar subject he was asked to submit something different, and thus in 1894 "Les Romanesques," that charming fantasy, came to be written. Shortly afterwards he married Mlle. Rosemonde Gérard, a descendant of one of Napoleon's Marshals, and herself a poetess of high attainment. His next play was "La Princesse Lointaine," produced by Sarah Bernhardt at the Renaissance, with Guitry and de Max, and this was followed by "La Samaritaine." Coquelin, always in search of new parts and young authors, asked him for a play, and in 1897 he produced "Cyrano de Bergerac," that pure masterpiece of beauty and dramatic art, and one of the most successful plays ever written. It was played the wands of times and one of the most successful plays ever written. It was played thousands of times, and carried the fame of the author to every country in the world. In 1900 "L'Aiglon" gave Sarah Bernhardt one of her greatest triumphs, but shortly afterwards Rostand was obliged to seek the tranquillity of his beautiful home at Cambo on account of his precarious health. Here he continued to work on "Chantecler," in which he had centred all his hopes and dreams, but continual illness and vexations retarded its production, he was never satisfied with his work, and when it was finally put into rehearsal the sudden death of Coquelin prevented the play from being produced until a year or two later. Edmond Rostand's prodigious success made him the butt of the envious, and realists and modernists did all in their power to lessen his reputation. But the people and the world will come to realise the true greatness of the man who was so pre-eminently a poet, and who in the magic of his art has caught all that is noblest in spirit and ideals of the French race.



MLLE. MARIE LECONTI, Sociétaire of the Comédic Française.

[Reu'linger.



MLLE. REGINA CAURIE, in the Revue "L'Abri."

[Bert.



I wee

MISTINGUETT in the Revue at the Casino.



MLLE. DENISE GREY, who appeared in "La Petite Femme de Lotto."

[Henri Manuel.



MLLE. PIERRETTE MADD, appearing in musical comedy at the Bouffes Parisiens.

[Henri Manuel.



[Walery.

MLLE. JANE MARNAC,

who appeared in "La Reine Joyeuse."



NAPIRKOWSKA, in the Revue at the Casino, Paris.

[Talma.



[Henri Manuel.

MME. PIÉRAT,
"La Marche Nuptial" at the Comédie Française.



[Henri Manuel.

JEAN RENOUARDT,

who has played leading parts in "Quinneys" and "Notre Image.'



[H. M. Talma.

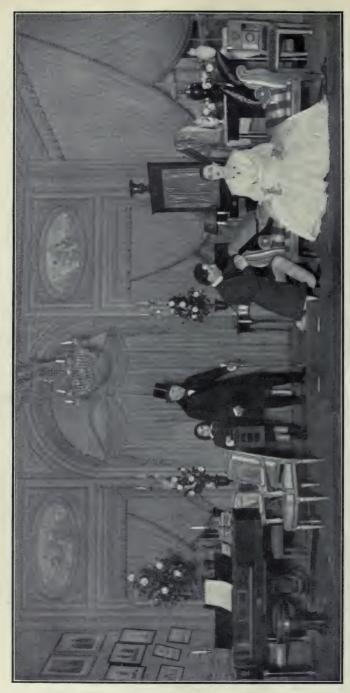
MLLE. YVONNE PRINTEMPS,

who has won success in the leading parts in "Dubureau" and "Nono" with Sacha Guitry.



[Talma.

"ESTHER" AT THE COMÉDIE FRANÇAISE.



[Talma.

"DUBUREAU."
SACHA GUITRY AND MILE, IVONNE-PRINTEMPS,

THE DRAMA IN AMERICA.

By ST. CLAIR BAYFIELD.

GREAT deal of pluck and enterprise has been shown by American managers of the business end of the theatrical life in the face of adverse clynum stances due to war conditions. These produced heavy taxes, limitation of electrical lighting, of advertising, difficulties about fael, difficulties of travel and of transportation, vastly added expense in these directions, warnity of young actors, Liberty Loan considerations, and the disadvantage of has no to be depatrons in the interests of this necessary work, the conservation by the professional classes of money spent on amusement during the war. Actors' salaries were not lowered. No new and successful dramatists have appeared. New York City theatres have done a booming business chiefly by the patronage of transferits; but the touring companies have suffered much bad business, and from environs diffi-culties and expenses. Touring companies have been entirely shut off from portions of the States owing to first consideration of transportation necessary for the war. and lack of trucks and passenger accommodation. The managers have "carried on" despite these conditions, but those with small capital have been pushed to the wall.

PLAYS RUNNING FROM PRECEDING YEAR.

"Business Before Pleasure" (Cohan and Harris), a sequel to "Perlmutter." opened on August 15, 1917, and continued to big business into the month of June. 1918. "Lombardi, Limited," by Frederick and Fanny Hatton, was an unsavoury but swiftly moving play, with comedy that overpowered and hid its bad taste. "Parlour, Bedroom, and Bath" (A. H. Weods), farce comedy, ran from December 24 to the middle of July, and four companies went on tour with it.

"Polly With a Past" (Belasco), a light comedy, starring Ina Ciaire, produced September 6, 1917, ran to the second week of June.

'Seven Days' Leave" ran from January 17 to the end of May. Reginald Car-

rington as Stephen Darrell gave an excellent performance.

An adaptation from boy stories of Booth Tarkington was a charming comedy, "Seventeen" (Stuart Walker, manager). In this a remarkably skilfully drawn sketch was given by Paul Kelly of a boy of seventeen in calf-love. This play ran from January 21 into July.
"A Tailor-Made Man," a comedy with a hero who was determined to rise in the

world and did so, finished an immensely successful run in July, having opened August 27, 1917. (Cohan and Harris, managers.)
"The Copperhead," a stirring drama of the Civil War, ran from February 18 until the end of May. The part of Milt Shanks, a secret service agent, who allowed himself to be thought a slacker for the good of his country, gave a really great opportunity for Lionel Barrymore's acting ability.

"Eyes of Youth," since produced in London, which had opened here August 22, 1917, with Marjorie Rambeau in the leading part, despite an accident to the star, which resulted in the part being filled by two substitutes, continued a prosperous

run, only closing in July of 1918.
"The Man Who Stayed at Home" ("The White Feather") was popular for a run

of sixteen weeks.

"Tiger Rose" (Belasco) completed its run in New York the end of October. 1918,

having opened October 3, 1917—a pictorial melodrama.

A musical extravaganza, "Jack o' Lantern," a good vehicle for the delicious humour of Fred Stone, closed about the same time, after a triumphant season starting October 16, 1917. An entertainment of a similar kind (Shubert) at the Winter Garden, called "Sinbad," started February 14, and is still running in December to immense business with Al Jolson as star.

"Flo, Flo" (Cort), lyrics by E. Paulton, music by Silvio Hein, opened December

20, 1917, and for a long time was run at a loss. Eventually it became a "winner." running over six months. Girl comedy, light music, and dances.

The Raymond Hitchcock musical play of the season, "Hitchy Koo," was but

"Going Up" (Cohan and Harris) was a musical farce founded on a comedy, "The Aviator." Frank Craven's acting of a courageous man who imagined he was a coward was excellent. The piece had the usual musical comedy dressings. Opened December 25, 1917, running prosperously right through summer and into October, 1918. Three companies went on tour.

"Maytime" (Shubert), four-act play with music. Closed in September 9, 1918. having run to enormous business since production at the Shubert, September 9, 1917.

Afterwards shifted to 44th Street Theatre, February 18, to Broadhurst Theatre, April 1, Lyric Theatre, August 5, and back to the Broadhurst, September 9.
"The Rainbow Girl," an adaptation for musical comedy of Jerome K. Jerome's

"Fanny and the Servant Problem," had a prosperous run from April 1, 1917, to end of June, 1918. Lyrics, Wolff; music, Hirsch. Sydney Greenstreet made comedy out of a butler. (Klaw and Erlanger, managers.)

PLAYS PRODUCED DURING THE 1918 SEASON.

The best things artistically are "Redemption" and "The Betrothal." Other good pieces included "The Better 'Ole" and that capital American humorous play. "Lightnin"," "Daddies," despite its children; "Three Wise Fools," a theatrical contraption of good old men, and a so good boy and girl lover; "Be Calm, Camilla," a delicate bit of clever dialogue ever so charmingly set; "Remnant," another theatrical play with sentimental appeal. In drama: "Tiger! Tiger!" a high-notch record for Belasco; "Three Faces East," more interesting because of mystery than of war, produced August 13. "Under Orders," produced August 20. "The Unknown Purple," produced September 14. "Forever After," "The Big Chance," and "The Riddle Woman." The best things artistically are "Redemption" and "The Betrothal." Other good

In musical comedy: "Little Simplicity," "The Girl Behind the Gun" (September 16), "Sometime" (October 4), "Ladies First" (October 24), "The Canary" (November 4), "Gloriana" (October 28). In extravaganza, "Sinbad" scored an enormous success. "The Midnight Revue" is atop of the Century, and Ziegfeld's Follies in the roof theatre of New Amsterdam. "Everything" is another huge show at the Hippodrome. The fifth New York Princess Theatre musical production opened February 1, and ran on into June (Messrs. F. Ray Comstock and William Gest, managers.) "Oh, Lady! Lady!" a typical chorusless tinkling melody Prin-

cess production.

LACK OF PLAYS.

A great number of legitimate houses in the smaller towns were converted into "movie" houses because the theatres were unable to obtain plays. Theatrical travel out of New York was curtailed by a bulletin issued by Director-General McAdoo, the Pennsylvania and New York Central being particularly affected at the time of scarcity of fuel. Baggage cars were very difficult to obtain. In January of 1918 there were only fifty-one attractions playing outside of the four biggest cities.

REDUCED PRICES.

As an offset against increased theatre taxes and economy amongst the public a bait to draw theatre-goers was thrown out by reducing the prices at New York theatres. At the Park, where "Seven Days' Leave" was played, seats were offered at from 25c. to \$1.50, with three hundred seats at \$1, and on one matinée a week no seat cost more than \$1. One of the most popular stars, Miss Margaret Anglin, in "Billeted," made a reduction of 50c. a seat, and the firm of Comstock and Gest also reduced prices to their great success "Chu Chin Chow." Arthur Hopkins reduced prices for his successful play, "The Gypsy Trail." Profit-sharing schemes between managers and actors were proposed, but were only carried out in one or two cases where a failing play encouraged the idea.

THE SEASON SINCE AUGUST.

The 1918 Fall season opened prosperously despite the drain upon the public purse by the Liberty Loans, but in October the disastrous check caused last season by war conditions was reflected this season as a consequence of the "flu" epidemic, and afterwards by the evolution from war to peace conditions. But, as I write this, prospects are bright for the future, with expectation of better railway conditions and soldiers expected home from the front.

The influenza epidemic closed the theatres throughout the entire country, with the exception of New York City, for about four weeks or more. In this giant country, exception of New York City, for about four weeks or more. In this gaint country, companies of players were suddenly left upon their fown resources, in many cases thousands of miles away from their homes in New York. Companies "run" by corporations with small capital were stranded, and were helped out in some cases by the public. Of the bigger managers, David Belasco was out of pocket to the tune of \$1,500 for one company alone, and his actual money loss on the "Boom cang" company was no less than \$2,500, as well as the cost of the printing for tweether than the cost of the printing for the cost of the cost of the printing for the cost of the c Messrs. Klaw and Erlanger were compelled to pay out no less than \$25,000 without value received, including advances of salary to actors, railway fares, to booking of dates, switching of routes, etc. This amount is not all a bad debt. Let it exemplifies the necessity of large capital for theatrical management in this huge country. Companies suddenly ceased playing in St. Louis-about twenty-six homes by rail from New York, Kansas City, about 1,600 miles from New York, Detroit about 1,000 miles away, Chicago 1,200 miles away, and this in the face of a 65 per cent, war increase in cost of railway transportation. Consequent upon these conditions the small manager has gone under for the present, and the "big" fellow alone remains with capital for the busy times that are expected with peace condi-

Many actors died from the results of influenza-Messrs. Cohan and Harris alone reported the deaths of five actors in their employment. The theatres were closed by Municipal orders. Masks were worn in many cities to prevent communicating of the disease by coughing and spitting. In San Francisco the masking order was not rescinded until after the theatres had re-opened, and there appeared the unique sight of an audience wearing masks. The actors on the stage were excused from wearing masks by a special order. Special directions were given to the audiences of New York theatres before the performances by an official spokesman; people were instructed not to crowd, spit, cough, etc. The New York theatres were nearly emptied owing to the fear of contagion, but, actually the theatres were safer to be in owing to the stringent regulations as to sanitation and airing than were the overcrowded, dusty streets. Elliot, Comstock, and Gest had to bring in no fewer than six companies. New York theatres remained open, but receipts fell. The Ziegfeld Follies, the biggest attraction in the United States to-day, fell from \$20,000 to \$7,000 a week in takings. Plays that were struggling went to the storehouse, and plays that had promised well for a season's run, by the time the epidemic was over were second favourites to newer productions. With the signing of the armistice war plays fell from favour. One of the biggest draws, "Where Poppies Bloom." took its departure for the road, others closed down, and the London play, "By Pigeon Post," produced on the day of the armistice, closed after a showing of five weeks.

Following the armistice, theatrical business immediately showed very great improvement in the whole eastern section of the country-pre-holiday weeks showed unprecedented business.

WAR CONDITIONS IN 1918.

The U.S. Fuel Administration prohibited unnecessary lighting of the streets, and not only were the theatres affected by dark streets, but theatrical advertising by electric signs was prohibited except upon certain nights a week, and then within prescribed limits From January until summertime the theatres were short of coal for heating purposes, and the unexampled cold weather of last winter compelled theatres to close up, and others could not be heated to a comfortable degree.

A direct effect of the reduction in the number of companies on tour, owing to transportation difficulties and advanced rates, has given the lesser cities a better average of attractions, for only the companies of big organisations have been able

average of attractions, for only the companies of big organisations have been able to travel, but they have encountered little competition.

In cities employing many women moving pictures and very low-priced entertainments did well, whilst higher-class attractions "froze." Where there were camps, munition factories, and shipyards business was good, but there, too, high prices could not draw. In the Eastern States things were best because of the many lines of rail radiating from the theatrical capital—New York. Musical plays were popular if not too high priced. Some cities, formerly theatrical slumps, showed much improvement. A place called Bethlehem, in Pennsylvania, formerly 4,000, has an increased population of 15,000, and many other cities have increased in proportion.

The regulations as to theatre lighting were made when the fuel famine was on.

Directional signs could only be lighted from one half hour after sunset until one half hour after commencement of performance. Advertising signs only operated from 7.45 to 11 p.m.

THE WAR TAX ON THEATRES.

The collection of a 10 per cent. war tax upon theatre tickets affected business only when it was first laid on. New York has been the chief port of embarkation for troops, and relatives of the soldiers came to New York in large numbers and the theatres made a great deal of money. There are fifty-three legitimate theatres in Manhattan and the Bronx, and none of them has been dark for any great length of time. Stock companies increased in number owing to transportation difficulties and did good business, but the country seems willing and anxious to be visited again by travelling companies of Metropolitan organisation. Prosperity has been brought to the South by the planting of sixteen training camps in the Southern States, and the deploying of railway traffic to southern ports, and last, but not least, the high price of and a heavy crop of cotton, and war industries. The South has unaccustomed pocket money, and a Southern theatrical tour offers better opportunity for profits than ever before.

INCOME-TAX.

Under the new law every unmarried person whose income exceeds \$1,000, and every married person whose income exceeds \$2,000 had to pay income-tax. Figures regarding members of the theatrical profession showed that 914 actors, singers, and musicians have a total income of \$11,128,000—an average of \$12,000—about £2,040. Five of these incomes were in excess of \$150,000.

In New York City alone, appeals to the theatres gained subscriptions to the Liberty Loan amounting to \$35,000,000. The well-known managers, Messrs. Klaw

and Erlanger, subscribed \$50,000 each.

Messrs. Edward H. Sothern and Winthrop Ames went to France as members of the Y.M.C.A. Committee, and made arrangements so that U.S. soldiers received good theatrical entertainment, and at regular intervals, by arrangement with actors at home who volunteered for this service.

The Allied Theatrical interests raised \$42,124,780 in subscriptions for the Fourth

Liberty Loan.

German plays, copyrighted under the International Treaty, have forfeited the protection of that Act during war time. Those who adapted German works for the American stage have paid a fee to the U.S. Government.

RISE IN THE COST OF TRANSPORTATION.

Before the armistice cost of railway transportation had risen 65 per cent. There was a war tax on cost of transportation; another on Pullmans, and another on transportation whilst occupying a Pullman. Hauling scenery cost about \$15 a load, instead of \$5 to \$8, and trunk delivery rose from 35c. a piece to 80c. Baggage cars were extremely hard to obtain, and consequently most companies missed some of their dates. Sleeping accommodation was very often unobtainable, and travelling-companies frequently spent nights sitting up in day coaches. Stage hands have been ruder and more expeusive than ever before.

WAR EFFORTS.

The Stage Women's War Relief has been in existence twenty months, and has developed so successfully that it is amongst the foremost of the War Relief Societies. The executive committee is of sixteen women connected with the stage. There are branches of the Society in several important cities. Those, however, of the stage alone are permitted to volunteer to work in the workroom which opens at 366, Fifth Avenue at 10 a.m. each day. In the year, over 100 cases of clothing have been sent to the Allied armies. An ingenious use of waste leather is in collecting old scraps of leather and making them into wind-proof jackets. The organisation looks after the interests of the families of men at the front. Autographs of well-known actresses in the wind-proof jackets are eagerly sought for by wounded men.

In one year the Stage Women's War Relief raised 6,265,858 dollars for the Liberty Loans, and through their efforts thousands of dollars have been raised for the Red Cross, Thrift Stamp and other Government "drives." The Association has donated 9,000 dollars to the Free Milk for France Fund, and 1,000 dollars

for Serbian Relief. A fund for assisting the needy families of professional men in service is constantly being enlarged. Surgical dressings, hospital supplies, baby garments, clothes, and knitted articles have totalled 32,648, and 192,000 have been

A Service House is established in New York offering sleeping accommodation to ninety men, and entertaining an average of 600 men in the Sunday Canteer Free entertainments are sent to camps and base hospitals every day, and two fre-Sunday performances of current Broadway attractions are given under the auspices of the Stage Women's War Relief. Through the co-operation of the vaudeville managers, a free Thursday morning performance is given in the largest vandevilletheatre in New York City (the Palace), for wounded and convalescent soldiers and sailors. Motor transportation is furnished by the Motor Corps of America, and the Red Cross serves a luncheon at the canteen.

A division of films producing two-reel feature pictures, is conducted by the organisation, with celebrated artists, well known scenario writers, and managers contributing their services. The income derived from these films is used for War

Relief and Reconstruction work.

A play entitled "When a Fellow Needs a Friend," by Harvey O. Higgins and Harry Ford, was written and devoted to raising funds. A special performance at the New Amsterdam Theatre raised 3,460 dollars. It is being played throughout the country, and the receipts are given to the fund.

A STAR CAST ACTING FOR THE RED CROSS.

"Out There," the popular war play, written by J. Hartley Manners, went on a three weeks' tour of the bigger cities of the country under the management of George C. Tyler, with a cast consisting entirely of distinguished actors called in this country "an all-star cast," in aid of the funds of the Red Cross. This company acted the play in seventeen cities and raised the sum of 683,248 dollars for the Red Cross. Mr. John P. Toohey, one of the most able press agents in the country, looked after advertising, or what in the United States is called "publicity." The artists gave their services entirely free of charge and paid their own expenses. Mme. Eleonora de Cisneros, the well-known opera prima donna, sang at the close of each performance. Mrs. Fiske delivered a Red Cross appeal, and Mr. Burr McIntosh, though temporarily crippled and on crutches, by his oratory succeeded in selling autographed programmes for a total of 165,000 dollars. The cast consisted of Miss Laurette Taylor, Miss Helen Ware, Miss Beryl Mercer, Mr. H. B. Warner, Mr. James T. Powers, and Mr. George Arliss. The following well-known actors played small parts: Mr. Chauncey Olcott, an Irish character; the Cockney. Mr. O. P. Heggie; the Canadian, Mr. James K. Hackett; the Scotchman, Mr. George MacFarlane; the American, Mr. George M. Cohan; Gabrielle, Miss Julia Arthur.

THE ACTORS' EQUITY ASSOCIATION.

The A.E.A. set a certain date-November 4, 1918-on and after which every member of the Association must insist upon a Standard Contract upon every engagement. The Standard Contract is that which was agreed upon by the Managers' Association and the Actors' Equity Association as being equitable in November, 1917. Twelve hundred members, including forty-seven stars, signed a pledge that they would insist upon receiving these contracts. Since this declaration of policy, Messrs. Shubert have agreed to use the Standard Contract and have begun to do so. During the year the Association has affiliated with the British and the Australian Associations.

A classified list of disengaged actors who are members of the Association has been established, and each manager receives, each week, this disengaged list. To avail themselves of this, the members of the Association have merely to send a postcard to their Association announcing that they are at liberty. The managers have warmly endorsed this plan. An Executive Committee of five members has been formed to systematise the working of the Association, and a salaried position of Executive Secretary has been created, and is filled by Mr. Frank Gilmore.

A NOTABLE PUBLICATION.

The Life of David Belasco, by the late William Winter, was published in November. It is written in a spirit of fearless truth, and is full of encyclopædic information.

GERMAN OPERAS AND PLAYS.

The royalties from several operas and plays owned by enemies to the United States were taken over by Mr. A. Mitchell Palmer, Alien Property Custodian, and the proceeds invested in Liberty Bonds. Among the plays are "Madame X." and "The Concert," and in light opera, "Her Soldier Boy," "Alone at Last," "The Star Gazers," "The Dollar Princess," "Gipsy Love," "Pom-Pom," and "The Riviera Girl."

TICKET SPECULATING.

Ticket speculators still act as middlemen in the sale of tickets and make theatregoing expensive, driving people of moderate means away from the theatre by exorbitant charges. That man of ideals Arthur Hopkins attempted to fight them "on his own," and was defeated. Good seats are seldom to be had at the box office. Tickets for a popular success are usually bought at a 25 per cent. premium above the printed price. Visitors to New York have been acquiescent to this. When the cast has been a distinguished one and the out-of-town-try-out a success, when the cast has open a distinguished the and the out-of-town-try-out a success, managers frequently have relieved themselves of much speculation by selling out to ticket speculators for eight weeks. The large influx of soldiers and sailors and their friends into New York has encouraged these conditions. Consequently, the majority of New York's permanent population looks upon theatre-going as an expensive luxury, but moving picture attractions as within its means.

SHUBERTS, AND KLAW AND ERLANGER.

The agreement which existed for six years between Messrs. Klaw and Erlanger, and Messrs. Shuberts, for pooling interests and relative to booking arrangements. has terminated, and the two firms are now in clean-out competition. The split came foilowing a disagreement as to payments. Its effects have been strongly felt in smaller cities where only a few first-class theatres are available. In Philadelphia, the Shuberts have built a new theatre almost opposite the Broad Street, which belongs to their opponents.

Among the producers who have been booking through the Shuberts are William A. Brady, Arthur Hammerstein, Oliver Morosco, Elizabeth Marbury, Comstock. Elliott and Gest, Richard Walton Tully, and Arthur Hopkins. Those who have booked with Klaw and Erlanger have been George C. Tyler, Cohan and Harris. David Belasco, the Charles Frohman Company, Henry W. Savage, and Charles B. Dillingham. The Selwyns and A. H. Woods have recently had attractions playing in New York in both Klaw and Erlanger and Shubert houses.

THE PLAYERS' CLUB.

On November 13 a *statue of the founder of this charming old club was unveiled in Gramercy Park opposite the club house. The statue is the creation of Messrs. Quinn and Edwin S. Dodge, who competed with many others by models and sketches, and were given the award by a jury of sculptors in 1914. In this statue, the great American actor, Edwin Booth, is shown at about thirty-five years of age in the character of Hamlet. The cost of the Memorial was met by voluntary contributions from the membership of the Players. It is the property of the Club. The Memorial is the first of its kind to an actor in this country. The presentation of the Memorial was a most impressive ceremony attended by many hundreds of The Rev. George Clark Houghton, D.D., Rector of the people of importance. Church of the Transfiguration—affectionately known by actors and their friends as "The Little Church Around the Corner"—invoked a blessing and offered up a very beautiful prayer, composed for the occasion by the reverend gentleman; Mr. Howard Kyle, Treasurer of the Booth Memorial Fund, was met by Mr. John Drew. the President of the Club, in front of the statue, and in a graceful speech announced the statue was ready to be unveiled. The great muffling cloth was parted by young Mr. Edwin Booth Grosman, a grandson of Edwin Booth, whilst Mr. Guy Nicholls. Librarian of the Club, swept the veil clear of Hamlet's chair. This sudden disclosure of the statue elicited tremendous applause. Both Mr. Edwin Booth Grosman, his children, and his parents were present-three generations of Booths. The plot of earth surrounding the monument is planted with pachysandras, which

^{[*}A picture of the statue serves as the frontispiece to THE STAGE YEAR BOOK .-EDITOR.]



MISS LILLIAN LORRAINE PLAYING IN "ZIEGFELD'S FOLLIES."



Mr. George Arliss, Miss Julia Arthur, Mr. James T. Powers, Miss Beryl. Meicer, The All-Star Cast of "Out There," by J. Hartley Manners. This company toured in aid of Red Cross Funds, and in three weeks in seventeen cities raised \$683,248, nearly £150,000. THERE." Seated, left to right.-MISS ELEANORA DE CISNEROS, MRS. FISRE,

TATLOR, MR. H. B. WARNER, MR. GEORGE M. COHAN, At table, MR. HARTLEY MANNERS. HACKETT, MR. J. HARTLEY MANNERS. Standing, left to right.—Mr. George McParlane, Mr. Berr McIntosh, Mss. Laurette Mr. Chaenery Olgott, Miss Helen Ware, and Mr. O. P. Heggie. MR. JAMES K.



[Paill Thom; son.

is autographing one of the famous wind-proof jackets made at the Stage Women's War Relief Factory.





"SINBAD," AT THE WINTER GARDEN, NEW YORK. "Beauties" appearing with At Jolson.

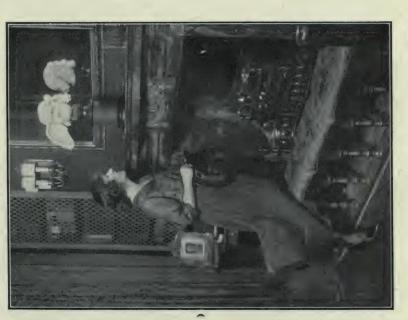




"THREE FACES EAST" AT THE COHAN AND HARRIS, N.Y.C.

MR. FRANK BACON as Lightnin' Bill Jones and MR. RALPH MORGAN as John Marvin. "LIGHTININ;"

[White.



"TIGER! TIGER!!" AT THE BELASCO,



"THE SAVING GRACE" AT THE EMPIRE.

MISS LAURA HOPE CHENE UND MAUDE.

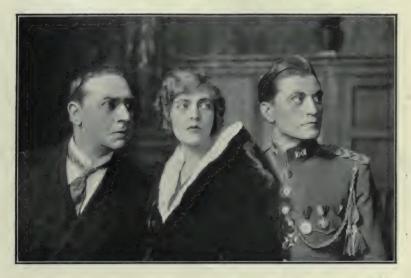


"TIGEP! TIGER!!" AT THE BELASCO.
Mr. O. P. Heggie, Mr. Lionel Atwil and Miss Frances Starr.

[White.



"DADDIES" AT THE BELASCO.
MR. JOHN W. COPE, MISS JEANNE EAGELS, and MR. BRUCE MCRAE.



[White.

"THREE FACES EAST" AT THE COHAN AND HARRIS, N.Y.C.

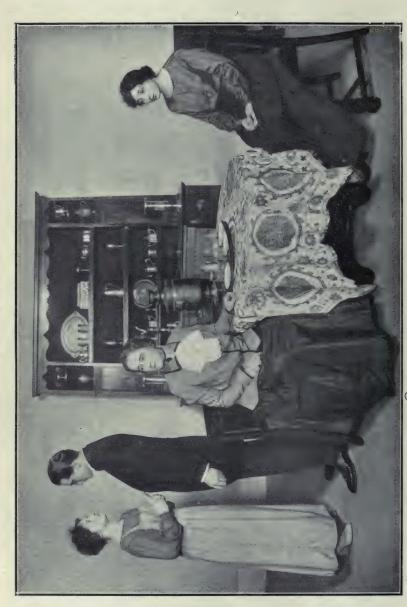
MR. EMMETT CORRIGAN, MISS VIOLET HEMING, and MR. JOSEPH SELMAN.



[II hite.

"LITTLE SIMPLICITY" AT THE ASTOR.

MR. CARL GAUTROORT, MISS CAROLYN THOMSON, and MR. WALTER CATLETT.



White.

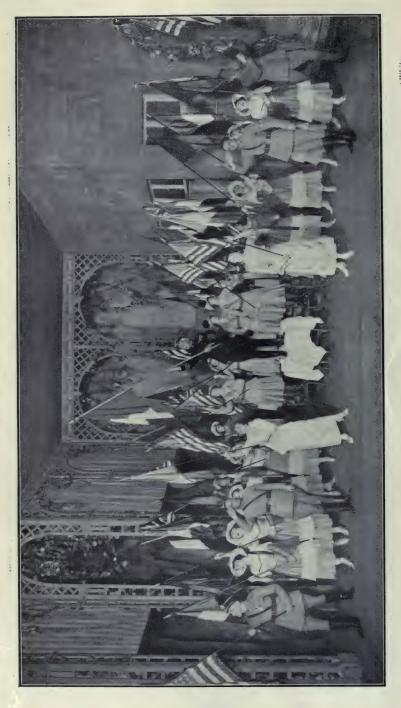
"REDEMPTION" AT THE PLYMOUTH.

MISS MAUDE HANNAFORD and Mr. MANART KIPPEN with Lisa's mother and sister.



TIThit.

"LIGHTININ" AT THE GAIETY, NEW YORK.



While.

"THE GIRL BEHIND THE GUN."

Principals.—Mr. John E. Hazzard, Miss Ada Meade, Mr. Frank Doane, Miss_Wilda Bennett, Mr. Donald Brian.



I Waite.

"THE BETTER 'OLE."

MR. COLIN CAMPBELL, MR. COBPRY, MRS. COBPRY, and MR. CHAS. McNattenton.



MR. DAVID WARFIELD.



MISS EUGENIE YOUNG, in "The Better 'Ole."



MISS LILLIAN LORRAINE PLAYING IN "ZIEGFELD'S FOLLIES."





MISS LAURETTE TAYLOR.

"DADDIES" AT THE BELASCO.

One of Daddie's kids.



"REDEMPTION" AT THE PLYMOUTH.

MISS MAUDE HANNAFORD, MISS ZEFFIE TILLBURY, and MR. RUSS WHYTAL.



"HUMPTY DUMPTY" AT THE LYCEUM.
MISS CLARA T. BRACY, MR. OTIS SKINNER, AND MISS BERYL MERCER.

[White.

spreads as it grows and is likely to be a large patch of green by spring. Professor Brander Matthews (Dramatic Literature, Columbia University) made a notable address.

THE LIBERTY THEATRES.

These theatres were found to be difficult to manage profitably owing to the big jumps by rail between camp and camp, and in the sixteen camps situated in the South the Summer heat kept the men out of doors. Few actors with big names existed the camps until this Fall, when a new system of booking companies pursuing

a regular tour was followed.

The Washington Square Players, at the Comedy Theatre, broke up in May after twelve of their number had gone to the war. The organisation started on its career years ago at the little Bandbox Theatre on East Fifty-Seventh Street. The Players have brought forward many excellent one-act plays and several amateur actors, after training in their ranks, have been successful on Broadway. This band of enthusiasts set out to make the stage artistic; at least they succeeded in encouraging art upon the stage and exposing much foolish theatricalism.

SCENIC ART.

The art of Robert Edmond Jones has created a striking example in stage settings—it does away with long waits between acts for laboursome scene-shriting, and reduces limitations to the art of the dramatist, whilst it encourages strong suggestion. Flatness is a main principle, elimination of unnecessary detail, and strong effect by creation of atmosphere inherent to the scene. In "Redemption," Mr. Jones has eleven scenes, each one a thing of beauty. By the old, cumbersome methods, the setting of the scenes would have taken at least three-quarters of an hour. The artist takes complete charge of everything in the picture including the furniture, props and lights, thereby gaining unity of effect. Mr. Jones attracted much attention by his treatment of the Ibsen plays done by Mme. Nazimova last spring and recently of the modern comedy "Be Calm, Camilla." He has also completely illustrated the book of the community play written for the American Red Cross, by Percy Mackeye, "The Roll Call."

Joseph Urban's art is still extremely popular. It is one of a system of roundness, of reliefs, carried from the footlights into and through the whole picture. It is realism, massive material built according to the dramatist's description of the scene, vividism coloured and beautiful, but trusting nothing to suggestion or imagination. His setting for "By Pigeon Post" was exceedingly successful. He

has also done many extremely beautiful sets for the Ziegfeld Follies.

LONDON SEASONS.

R. ARTHUR SINCLAIR and his company, the Irish Players, including several members of the Abbey, Dublin, organisation, opened a season at the Court on Easter Monday, April 1, with a double bill, consisting of "Tactics" and "Fox and Geese." During the second week a triple bill—

"The Building Fund," "The Coiner," and "Duty"—was presented. J. M. Synge's "The Playboy of the Western World" formed the third week's offering, and was played until the conclusion of the season on May 4.

Mr. Arthur Sinclair and his company, the Irish Players, including several members of the Abbey, Dublin, organisation, opened a season at the Court on Easter Monday, April 1, with a double bill, consisting of "Tactics" and "Fox and Geese." During the second week a triple bill—"The Building Fund," "The Coiner," and "Duty"—was presented. J. M. Synge's "The Playboy of the Western World" formed the third week's offering, and was played until the conclusion of the season

The Players of the Gate opened a four weeks' season at the Kennington on Mon-The Players of the Gate opened a four weeks' season at the Kennington on Monday, June 6, with W. S. Gilbert's "The Palace of Truth," and a one-act play by Jack Edwards, entitled "A Colour Scheme." These two pieces were played until the Thursday night, when "Romeo and Juliet" was given and retained in the bill for the remainder of the week. "As You Like It" and "Candida" constituted the programme for the following week. "The Mollusc" followed, and "Outcast" was played for the fourth and last week of the season, which terminated on Saturday, June 29.

The Diaghileff Russian Ballet from the Theatre St. Martin, Petrograd, gave a season of ballet at the London Coliseum, beginning on Thursday, September 5, when "Cleopatra" and "The Good-Humoured Ladies" were presented, the latter being new to London. On the following Monday Tschaikowsky's "The Enchanted Princess" and Borodine's "Prince Igor" were given. "The Midnight Sun" was produced for the first time in England on November 21. On December 23 three divertissements entitled "The Children's Tales" were presented. Other ballets presented during the season included "Carnaval," "Papillons," and "Schehe-

razade."

The Carl Rosa Opera Company opened a six weeks' season at the Shaftesbury on Monday, May 6, with a performance of "Carmen." The bill for the rest of the week consisted of "Tannhäuser," "Tales of Hoffmann," "La Bohême," "The Merry Wives of Windsor," "Jeanie Deans," "Madame Butterfly," and "Il Trovatore." The operas given during this season were "Cavalleria Rusticana," "Pagliacci," "Faust," "Maritana," "Don Giovanni," "The Marriage of Figaro," "Mignon," "Rigoletto," "The Bohemian Girl," etc. On Friday, June 7, "Dante and Beatrice," a new opera by Eden Philipotts and W. J. Miller, was produced. The inhiles of the Carl Rosa Opera Company was celebrated on Monday June 10. The jubilee of the Carl Rosa Opera Company was celebrated on Monday, June 10, a matinée in aid of the Prisoners of War Fund of the Royal Regiment of Artillery being given in honour of the occasion. The programme consisted of excerpts from "The Merry Wives of Windsor," "Pagliacci," "Tales of Hoffmann," etc. The season ended on June 15.

On Saturday afternoon, March 2, Sir Thomas Beecham opened a five weeks' spring season at Drury Lane, "The Marriage of Figaro" being given at the first performance. During this visit, which ended on Saturday, April 16, the operas

presented were those which had been given during previous seasons.

The company returned to Drury Lane on June 3 for a two months' summer season, opening with "Othello." On Friday, June 14, "The Valkyrie" was produced, Sir Thomas conducting. "La Tosca," "The Magic Flute," "I Trovatore," "Romeo and Juliet," "La Bohême," "Madame Butterfly," "Aïda," "Tristan and Isolda," "The Seraglio." "The Marriage of Figaro," "Tannhäuser," "Faust," "Carmen," "Louise," "Samson and Delilah," "The Boatswam's Mate," "Pagliacci" and "Cavalleria Rusticana," "Boris Godounov," "Coq d'Or," etc., were given during the rest of the season, which ended on July 27. the rest of the season, which ended on July 27.

MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemasons' Hall, Great Queen Street, Loudon, W.C., on the fourth Tuesday in February, March, May, June, October, and November. Installation in November.

OFFICERS, 1918-19. W.M. Algernon Rose R. D. Cox .. E. A. Pickering I.P.M. S. W. J. W. Harry Locket .. Rev. Canon Besley, P.G.C. Chas. Cruikshanks, P.A.G.Std.B. Herbert Chenery, P.M., L.R. Chaplain Treasurer. Secretary. Roland D. Cox Assistant Sec. Marcus Saunders S.D. C. McLaren .. J.D. E. W. Whitmore D.C. A.D.C. George H. Dyball W. Barrett .. Almoner. Tom Clare Organist. Joseph Batten Ass. Organist. Stewards. Bertram Iles W. Foster Harfield Geo. Shurley E. J. Nesbitt .. PAST MASTERS. G.L. RANK. E. Stanton Jones ... 1870-1 1871-2 Charles Coote John M. Chamberlin 1872- 3 James Weaver 1873-4 P.G.Std.B. Edward Frewin 1874- 5 Charles S. Jekyll ... 1875-6 P.G.O. William A. Tinney ... Edward Terry ... 1876-1877-- 8 P.G., Treasr. George Buckland 1878-Edward Swanborough 1879 - 80Charles Wellard 1880-W. Meyer Lutz John Maclean 1881 - 21882 - 3Frederick Delevanti
Charles E. Tinney
William J. Kent
Henry J. Tinney
William Lestocq 1883-4 1884- 5 1886---1887- 8 P.A.G.D.C. James D. Beveridge, L.R. ... T. de B. Holmes 1889-90 1890-1 Alfred E. Bishop 1891-W. Sydney Penley
J. Ed. Hambleton, L.R. P.G., Treasr. 1892- 3 1893-4 Francis H. Macklin.. 1894-- 5 Charles C. Cruikshanks 1895-6 P.A.G.Std.B. Samuel Johnson 1896-W. John Holloway ... 1897-8 Luigi Lablache 1898-Charles Blount Powell 1899-1900 James W. Mathews 1900-1 P.A.G.D.C. Algernon Syms, L.R. Louis Honig ... 1902-3 Akerman May, L.R. Herbert Leonard ... 1903-4 1904-5 Edward W. Whitmore,

1905-- 6 1906-7

1907- 8

1908-- 9

1909-10

1912-13

L.R. E. H. Bull, L.R.

Frank Lister ...

Herbert Chenery, L.R.

Ernest H. Paterson . .

Lodge of Asaph-Continued.

PAST MASTERS. G.L. RANK Tom Clare, L.R.
W. E. Holloway
Geo. H. Dyball
Rev. W. P. Besley 1913-14 1914-15 1915-16 P.G.C. 1916-17 R. Douglas Cox 1917-18 Address of Secretary-

78, Addison Gardens, Kensington, W. 14. Address of Assistant Secretary-12. Blakemore Road, Streatham, S.W. 16.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemasons' Hell, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November. Installation in June.

OFFICERS, 1918-19.

E. H. Paterson			M.E.Z.
J. H. Ryley			I.P.Z.
Tom Clare			H.
Douglas Gordon			J.
Harry Nicholls			Treasurer.
Herbert Chenery			Scribe E.
A. E. George			Scribe N.
A. B. Tapping			P.S.
E. Vivian Reynolds			1st A.S.
A. E. Stenning			2nd A.S.
E. W. Whitmore			D.C.
Charles Macdona			Organist.
John Gilbert	· .		Janitor.
	,	WHEN	
PAST PRINCIPALS.	IN	CHAIR	G.C. RANK.
James Weaver		1877	P.A.G.D.C.
James E. Hambleton	- 1	1896	
Harry Nicholls		1898	P.D.G.D.C.
James D. Beveridge, L.R.		1903	-
Edward W. Whitmore		1908	_
Clarence T. Coggin		1909	-
F. Stewart		1911	
George A. Keen		1913	_
C. W. A. Trollope		1914	_
Herbert Chenery	0.0	1915	
A. P. Oxley		1916	
J. H. Ryley		1917	
Robert D. Cummings		. 2.5	P.A.G.D.C.
Address of Scribe E			
78 Addison	a	Buchan	

Kensington, W. 14.

LIVERPOOL DRAMATIC LODGE. No. 1609.

Consecrated 1876.

Held at Masonio Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June, July, and December. Installation in October.

OFFICERS, 1918-19.

W.M John Breeze ... 2.0 William Crompton ... I.P.M. 4.0

g.

Liverpool Dramatic Lodge-Continued. Officers, 1918-19-Continued.

Albert Moore	4.5			s.w.
Frank Stokes				
Wm. Savage, P.Pr				
W. D. Jones, P.M.				Secretary.
E. Baxter. P.Pr.G.				D.C.
John Waters		** *		S.D.
Tarlia Crace				
Leslie Green W. Wright R. H. Benson	**			Ouganist
W. Wright	160		-9.8	Organist.
R. H. Benson	* *	- 0.0	3 *	Asst. Sec.
J. A. Moore	0.0			1.G.
H. Hildyard		0.0	0.0	S. Std.
J. Mulligan				J. Std.
T. McLean, T. Pea	rse, A	L. An	gers,	
J. Kiernan, T. Wo	od, T.	Rob	erts,	Assistant
F. H. Crossley,				
W. Read F. Coles, P.M.				Tyler.
F Coles P.M.	1111			Group Rove.
T. R. Robertson				Charity Rave
I. Iv. Ivober about	* * *			Charley repre-
			WHEN	
PAST MASTEI				
W. W. Sandbrook	1880	and	1889	P.P.G.D.

		WHE	N
PAST MASTERS.		W.M	. G.L. RANK
W. W. Sandbrook 1	880 and	d 1889	P.P.G.D.
W Savage		1882	
J. Fineberg		1890	P.P.G.D.
H. Fineberg		1896	-
E. Baxter		1898	P.P.G.S.of V
H. C. Arnold	. 19	301-2	P.P.G.D.
W. G. G. T. Hargrave		1903	P.G.S.(I.O.M.
J. J. Hewson		1904	P.G.D.C.
T. R. Robertson .		1905	2000
R. T. Palmer, P.M		06-14	a article
W. D. Jones		1907	
H. C. Arnold, Jun		1912	Septe
Frank M. Coker (
Coles")		1913	-
George Smith		5-16	
Edwin Haigh	. 191	16-17	120
	191	7-18	
O. E. B. Limbrick, 1	£20		_
T. Bush, 249			P.P.G.D.C.
S. Haden Jones, 1299			P.P.G.P.
G. B. Wright, 307			_
D C CC 7000			

Address of Secretary-100, Seel Street, Liverpool.

DRURY LANE LODGE, No. 2127. Consecrated 1885.

Held at the Theatre Royal, Drury Lane, London, W.C., on the second Tuesday in February, March, April, and November. Installation in February.

OFFICERS, 1918-19	9.
E. T. Prvor	W.M.
E. T. Pryor Joseph C. Harker, L.R	I.P.M.
A. Steffens Hardy	S.W.
Joseph A. Myer	J.W.
Rev. G. Russell Gipps, M.A	Chaplain,
Prov. G. C. (Warwicks)	nire)
Thomas Catling, P.M., P.A.G.D.C.	Treasurer.
James Powell, P.M., P.A.G. Reg.	
Albert G. Neville, P.M., P.G.D.	
Richard Northcott	S.D.
A. E. Stenning	J.D.
Frank Braine	Almoner
Harold Kendal Grimston	Organist
A. Blomfield Jackson, P.M., L.R.	Assistant Sec.
Albert Ward	I.G.
Lieut. Comdr. J. Powell, R.N.,	
Shad Frost, Dr. G. G. Howitt,	
and J. M. Brown	
E. J. Nesbitt	Tyler.
WHEN	
PAST MASTERS. W.M.	G. L. RANK.
The Earl of Londesborough 1886	P.G.W.
Sir Augustus Harris 1887	P.G., Treas.
Sir John E.Gorst, Q.C., M.P. 1888	
	P.G.W.
Sir Henry A. Isaacs (Lord	
36	TO CC 337

Mayor)

.. 1890 P.G.W.

Drury Lane Lodge-Continued.

	WHER
PAST MASTERS.	W.M. G. L. RANK.
James Fernandez	1891 P.A.G.D.C.
Sir S. B. Bancroft	1892 P.G.D.
Harry Nicholls	1893 P.G.Std.B.
Thomas Catling	1894 P.A.G.D.C.
Oscar Barrett	1895
Henry Neville	(1896)
Henry Nevine	(1897) P.A.G.D.C.
Gerald Maxwell	1898 P.A.G.D.C.
Guy Repton	1899 P.G.D.
Lionel Rignold	1900 L.R.
J. H. Barnes	1901
Luigi Lablache	1902 L.R.
Albert G. Neville	1903 P.G.D.
A. Rashleigh Phipps	1904
H. Nye Chart	1905 —
Clarence T. Goggin	1906 A. G. Supt. W
S. H. Tatham Armitage	1907 P.G.D.
James Powell	1908 P.A.G.Reg.
Rt. Hon. Lord Athlumney	1909 P.G.W.
Bedford McNeill	1919 L.R.
	1919 P.P.G.D.Stff's
A. Blomfield Jackson	1911 L.R.
Col. H. Walker	1912 P.G.S.B.
Blake Adams	1913
W. Bruce Smith	1914 —
J. H. Ryley	1915 L.R.
Dr. W. Wilson, L.R.	1916
J. C. Harker, L.R	1917 —
Address of Secretary-	

34, Essex Street, Strand, W.C. 2.

MANCHESTER DRAMATIC LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Manchester, on the fourth Thursday in January, February, March, April, May, June, September, October, and November.

Installation in April.

OFFICERS, 1918-19.

Fred Thorpe	W.M.
M. J. Tench	I.P.M.
E. Catling	S.W.
Ellis H. Bennett	J.W.
Chas. Swinn, P.P.G.D	Treasurer.
J. Butterworth, P.P.G. Swd. B	Secretary.
A. E. Wait, P.M	Acting Sec.
Frank Ogden, P.M., P.M	8.D.
E. Smethurst	J.D.
	D.C.
	A.D.C.
Harry Greenwood, P.P.G.D.	Organist.
Nelson Firth	Asst. 11
James Chapman	I.G.
F. Blackhurst, M. Solomons,	
Nelson Firth, B. A. Rhodes,	Stewards.
G. Dale, F. Bliss, H. George,	Stewards.
A. Lees	
E. Roberts, Prov. G.T	Tyler.
William	Prov.
	G.L. RANK.
	P.P.G.J.D.
	P.P.G.Swd.B.
J. Pitt Hardacre 1901	D D 4 7 D
	P.P.G.J.D.
Harry S. Greenwood, P.P. 1903	
G. Organist)	
Nelson Stokes 1904	
Phillip Joseph 1906 James J. Bennett 1907	_

1910

1912

Arthur E. Wait S. Fielder Tom Cook

John Bentley ...

^{*} At present Members of the Lodge.

Manchester Dramatic Lodge - Continued WHEN PROV. W.M. G.L. RANE.	<i>l</i> .
PAST MASTERS. W.M. G.L. RANK.	
Peter Lawton	
GUILDHALL SCHOOL OF MUSIC LODGE, No. 2454.	C
Consecrated 1892.	
Held at the Holborn Restaurant, High Holborn London, W.C., on the second Monday in Fe- ruary, March, May, November, and December. Installation in February.	0,
OFFICERS, 1918-19.	
Landon Ronald, G.O. W.M. Frederick J. Griffiths I. P.M. Bernard Turner S.W. Henry Burgess, P.P.G.D., Herts, J.W. Walter Morrow, P.M., L.R. (21st) Year)	
Henry Burgess, P.P.G.D., Herts, J.W.	
Year) George F. Smith (died Sept., 1918), P.P.G.O. Essex, P.G.O. (25th Year). Arthur H. Lines, P.M., P.P.G.O. B.D. James Saker. James Saker. E. Lewis Arney E. Herold Hankins, P.Dep.G.O. Organist. David Beardwell, P.M., L.R., P.P.G.O. Herts, P.D.G.O. Herts, P.D.G.O. C. L. G. Robert Carr	
P.P.G.S.D.Herts., P.G.Purst D.C.	
Walter Hubbard S.D. James Saker J.D.	
E. Lewis Arney Asst. D.C. F. Harold Hankins, P.Dep.G.O Organist.	
David Beardwell, P.M., L.R., Asst. Sec.	
Robert Carr I.G. Charles Whittaker and Albert Garcia Tyler. WHEN	
George Coop, P.M Tyler.	
PAST MASTERS. IN CHAIR. G.L. RANK.	
(ten W Smith 1893 4 D G O	
W. Henry Thomas 1894 5 D C O	
Henry Gadsby . 1895— 6 Henry Guy, L.R. 1896— 7 William H. Cummings,	
Mus. Doc., Dublin 1897—8 P.G.O. William Hy. Wheeler 1898—9 Walter Syckelmoore 1899—1900	
William Hy. Wheeler 1898— 9 Walter Syckelmoore 1899—1900	
David Beardwell 1900-1 P.Dep.G.O.	
W. Rogers 1901— 2 { P.P.G. Dep. D.C.	
George H. Dawson 1904— 5 Arthur L. Simmons 1905— 6	
Montague Borwell 1906— 7	
T. C.D.	
Arthur H. Lines 1909—10 { P.P.G.S.D., Herts. P.G.P.	
H. Turnpenny 1910-11	
George K. Lang 1911-12 P.P.G.D. Herts. P.P.G.O.,	
Dep.G.O.	
Mortlake Mann 1913—14	
E. Lewis Arney . 1915-16 -	
and to Feb. 1918.	
Address of Acting Secretary— David Beardwell,	
1, Norbury Cresent, Norbury, 8, W.16	

Norbury, S.W.16

GUILDHALL SCHOOL OF MUSIC CHAPTER, No. 2454.

Consecrated 1900.

Held at the Holborn Restaurant, High Holborn London, W.C., on the fourth Friday in March June, and October.

Installation in March.

OFFICITIES	DACE OF	-13	
John W. Pare, M.D.			M.E.Z.
Robert J. Hatfield, P.A.C	D.C.		1.P.Z.
Francis Findlay			H.
W. Hunter Johnston		0 0	J.
W. Henry Thomas, P.G.	Э.		Treasurer.
David Beardwell, PG.O.			Scribe E.
Carlos Sobrino			Foribe N.
Frederick G. Stubbings			P.S.
Stanley Udale			1st A.S.
Henry T. R. Morden			2nd A.8.
George Coop			Janitor

	WHEN	
PAST PRINCIPALS.	IN CHAIR	. G.C. Rank.
T. Hastings Miller	1900-1	P.G.St I.B.
Dr. W. H. Cummings	1901-2	P.G.O.
W. H. Thomas	1902-3	P.G.O.
Thomas R. Busby	1903-4	P.G.O.
Fountain Meen	1904-5	P.G.O.
Charles E. Tinney	1905-6	
David Beardwell	1906-7	P.G.O.
Walter Morrow	1907-8	-
Albert E. Rowarth	1908-9	
F. Harold Hankins	1909-10	P.G.O.
George F. Smith	1910-11	P.G.O.
Arthur L. Simmons	1911-12	-
Hugo T. Chadfield	1912-13	
G. K. Lang	1913-14	****
Arthur H. Lines	1914-15	P.A.G.D.C.
C. H. Allan Gill	1915-16	P.G.O.
Robert J. Hatfield	1916-17	P.A.G.D.C.
John W. Pare, M.D.	1917-18	
Address of Scribe E.		

1, Norbury Crescent, Norbury, S.W.

GREEN ROOM LODGE, No. 2957. Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent Street, London, W., on the first Friday in April, May, June, November, and December.

	1110 1200011	10011
Installation in May.		
OFFICER	S, 1918-19	
J. R. Crauford		W.M.
A. E. George		I.P.M.
A A TT '		S.W.
Charles Doran		J.W.
Rev. W. P. Besley, P.G.	n''	
W. Lestocq, P.A.G.D.C.	C	Chaplain.
Hamm Nichelle D.W. D.A.	0 043 7	Treasurer.
Harry Nicholls, P.M., P.A	G.Std.B.	Secretary
Frederick Ross		S.D.
Leslie Stiles	** **	J.D.
Vivian Reynolds, P.M.		D.C.
Robert Minster		Almoner
Lewis Sydney		Organist
J. H. Ryley, P.M., L.R.		Assistant Bec,
Henry Ainley		I.G.
Hubert Harben		1st Steward
Frank Arlton	-5	2nd Steward
Spencer Geach		
S. Major Jones		4th Steward
E. J. Nesbitt		Tyler
	WHEN	= J . C.
PAST MASTERS.	W.M.	0 7 0
Harry Nicholls	1903-4	G. L. RANK.
		P.G. Std. B.
J. D. Beveridge, L.R	1904-5	7
Gerald Maxwell	1905-6	P.A.G.D.C.
Herbert Leonard	1906 7	-
Akerman May, L.R	1907— 8	
E. H. Bull, L.R.	1908 - 9	
Charles Macdona, L.R.	1909-10	
Hubert Willis	1910-11	
J. H. Ryley, L.R	1911-12	9 1000
Blake Adams (deceased)	1912-13	- 25 m

Green Room Lodge-Continued.

WHEN

PAST MASTERS	W.M.	G.L.	RANK
E. Vivian Reynolds		-15	*****
Douglas Gordon	 1915—16		_
A. E. Raynor	 1916-17		
A. E. George	 1917—18		

Address of Secretary—
Rupert Cottage,
Bedford Park, W. 4.

LYRIC LODGE, No. 3016.

Consecrated 1904.

Held at the Imperial Restaurant, Regent Street, London, W., on the fourth Saturday in February, March, October, and November. Installation in February.

OFFICERS, 1918-19.

0 = 2 = 0 = 10, = 0 = 0	
Harry J. Barclay	W.M.
Charles E. White	I.P.M.
Walter Walters	S.W.
F. de Lara	J.W.
Rev. Chas. E. L. Wright, M.A.,	
P.G.D	Chaplain.
J. A. Stovell, P.M., P.P.G.D.,	
Surrey	Treasurer.
	Secretary.
P. T. Goodbau	S.D.
Emil F. Clare	J.D.
Tom Clare, L.R., P.M	D.C.
T. G. Greenin.	A.D.C.
Alfred Hill, P.M. 1556	Almoner.
W. E. Manaton Ernest Shields	Organist.
Ernest Shields	I.G.
C. G. Raymond, G. E. Newman, R. J. Scott, and W. L. Adams	Stewards
R. J. Scott, and W. L. Adams	DECTHELUS.
J. Bailey, L.R.	Tyler.

		WHEN	
PAST MASTERS.		W.M.	G.L. RANK.
W. S. Penley		1904 5	P.G. Treasr.
Joseph Harrison		1905 6	P.A.G.D.C.
Charles Bertram		1906 7	
J. A. Stovell		1907 — 8	
Sir George Pragnell		1908-9	
P. A Ransom		1909—10	
Tom Clare		1910-11	-
Harry T. Dummett		1911-12	
G. H. E. Goodman		1912-13	Marine,
Wilson James Laken	nan	1913—14	-
D. Lorne Wallet	14.4	1914—15	
Thos. F. Noakes	4.4	1915—16	British
J. H. Willey		1916 - 17	
Charles E. White		1917-18	

Address of Secretary—
44, Bedford Row, W.C. 1.

LYRIC CHAPTER, No. 3016.

Consecrated 1910.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the third Saturday in January, March and November.

Installation in January.

Wilson James Lakeman ..

OFFICERS "ELECT," 1918-19.

Alfred Hill			 	I.P.Z.
Walter Walters			 	H.
Algernon Fox			 	J.
			 	Treasurer.
G. H. E. Goodman			 	Scribe E.
F. de Lara			 	Scribe N.
	i		 	P.S.
James Lake	ı		 	1st A.S.
W. L. Adams			 	2nd A.S.
A. E. M. Nickolds			 	
J. Strong		Ċ	***	Steward.
				Janitor.

Lyric Chapter-Continued.

PAST PRINCIPALS.			HEN IN CHAIR.
Tom Clare		 	19101112
John A. Stovell		 	1912-13
P. A. Ransom		 	1913-14
Thos. F. Noakes		 	1914-15
J. H. Willey	:	 4.0	1915-16
G. H. E. Goodma			
Alfred Hill	2.0	 4.4	191718
4 7 7 P C 12	. 10		
Address of Scrib	e E		

ORCHESTRAL LODGE, No. 3028.

44, Bedford Row, W.C. 1.

Consecrated 1904.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December. Installation in March.

OFFICERS, 1918-19.

Victor Watson	W.M.
Edwin F. James, P.M., P.P.G.O.	
Surrey	I.P.M.
Cecil Dorling	s.w.
Jesse Stamp	J. W.
John Solomon	Treasurer.
Thomas R. Busby, P.Dep.G.O	Secretary.
Frank Stewart, L.R	D.C. S.D.
Charles E. Fairweather	' S.D.
John Eyre	J.D.
Frank M. Reade	Organist.
John Ansell	I.G.
Harry Jackson and James Brown	Stewards.
J. Whiteman	Tyler.

	WHEN
	W.M. G.L. RANK.
homas R. Busby .	1904— 5 P.Dep.G. Organist.
lbert E. Rowarth, L.	
V. A Sutch	1906— 7
rank Stewart, L.R	1907 8
ohn H. Calcott	1908— 9 —
ames Breeden	1909—10
dward W. Whitmore,	
L.R	1910—11 —
rank James, L.R	1911—12 —
lobert Gray	1912-13 -
V. Silvester	1913-14
	1914—15
erbert Goom	
harles Appleford	
dwin F. James, P.P.G.C). 1917—18

Address of Secretary-

JJE

FRVH

175, Brigstock Road, Thornton Heath, Surrey.

ORCHESTRAL CHAPTER, No. 3028.

Consecrated 1906.

Held at the Holborn Restaurant, High Holborn, London, W.C., on the third Friday in April, June and December,

Installation in April.

J. Whiteman ...

OFFICERS, 1918-19.

	OFFIC	ERO,	1910-13.	
David Beardw	ell .			M.E.Z.
Walter Morro				I.P.Z.
Charles Apple				
Albert Victor				
Thomas R. Bu				Treasurer.
Thomas R. Bu				Scribe E.
Frank R Moo				Scribe N.
B. Jesse Stam	n			P.S.

Janitor.

Orchestral Chapter-Continued.

	WHEN
PAST PRINCIPALS.	IN CHAIR, G.C. RANK.
Thomas R. Busby	1906- 7 P.G.O.
J. Edward Hambleton	1907 8
Albert E. Rowarth	1908— 9
Frank Stewart	1909-10 -
Edward Whitmore	1910—11 —
H. G. Hambleton	1911-12
Robert Gray	1912 13
Edwin F. James	1913 - 14
Frank G. James	1914—15
William Silvester	1915—16
Do. do	1916-17 -
Walter Morrow	191718
Address of Wariba Ic -	

175, Brigstock Road, Thornton Heath, Surrey.

CHELSEA LODGE, No. 3098.

Consecrated 1905.

Held at the Town Hall, Chelsea, London, S.W., on the third Friday in March, April, May, June. July, August, September, and October.

Installation in May.

OFFICERS, 1918-19.	
Ernest Smith (Erne Chester)	W.M.
Douglas White	I.P.M.
William J. Wells (Frank Hardie)	s.W.
Harold G. Hickmott (Harold	
Finden)	J.W.
Frederick B. Box	Chaplain.
Wolfe S. Lyon, P.A.G.P	Treasurer.
C. J. Doughty, E.R.,	Secretary.
James E. Young (Jimmie Athlone)	S.D.
Ernest A. Warsaw	J.D.
Albert le Fre, P.M.L.R	D.C.
W. H. Hitch, P.M.L.R	Almoner.
Henry W. May	Organist.
J. B. H. Green (Bruce Green)	I.G.
Amandus C. Linden and Alfred)	Stewards.
D. Toledano (Alfred Daniels)	Stewards.
J. H. McNaughton	Tyler.
WHEN	

	WHEN	
PAST MASTERS.	W.M.	G.L. RANK.
James W. Mathews .	. 1905— 6	P.A.G.
Albert le Fre	. 1306-7	-
Theodore Schreiber .	. 1907-8	_
Henry Coutts	. 1908— 9	
Walter H. Hitch .	. 1909-10	_
Harry Bawn	1910-11	-
Walter F. K. Walton .	1911-12	****
George H. Dyball .	1912-13	
Ernest T. R. Lester .	. 1913-14	
W. H. Roberts (Atlas)	1914 - 15	-
Albert Brady	. 1915-16	
H. W. J. Church	. 1916 -17	
Douglas White	1917-18	

Address of Secretary-

3, Whittingstall Mansions, Fulham, S.W.

CHELSEA CHAPTER, No. 3098.

Consecrated 1907.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.

Installation in June.

OFFICERS, 1918-19	f
Albert Ashton	M.E.Z
John H. McNaughton	I.P.Z.
Phillip Sheridan	H.
Phineas Headworth (Fred Lyster)	J.

Chelsea Chapter—Continued.

W. S. Lyon, P.A.G.D.C Treasurer
C. J. Doughty, P.Z Scribe E.
Francis h M Starbung C.
Donglas Stoart) Scribe N.
John E. Pinster P.s.
E. T. R. Lester 1st A.S.
Albert Brady (Felino) 2nd A.S.
William J. Wells (Frank Hardie) D.C.
Fred W. Allwood Organist.
J. Athlone and J. Sterzelly Stewards.
John Gilbert Janitor.
WHEN
a land and an analysis of the same and a sam
James W. Mathews 1907- 8 P.A.G.D.C.
Albert le Fre 1908— 9
Herbert Chenery 1909-10
Henry Coutts 1910-11 -
Walter H. Hitch 1911-12 -
II II 1010 37

John H. McNaughton.. Address of Scribe E.—

W. H. Reberts (Atlas)...

Chas. J. Doughty
George H. Dyball
Arthur T. Chamberlain

3, Whittingstall Mansions, Fulham, S.W.

1913-14

1914-15

BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, October, and November, Installation in May.

OFFICERS, 1918-19.

J. Livingston	W.M.
Fred. A. Parker	I.P.M.
A. N. McLeod	S.W.
T. Pearse	J. W.
W. H. Huish	Chaplain.
W J. Kerr, P.P.G.W.	Treasurer.
	Secretary.
	S.D.
	J.D.
	D.C.
	A.D.C.
	Almoner.
J. F. Swift, P.P.G.W.	Organist.
Arthur Richards	I.G.
Robt. Linaker	Asst. Sec.
Robt. Rilley	S.S.
R. Latham	J.S.
Arthur Rudd, F. V. Swift, W. Bal-	
linger, J. M. King, W. A. Pratt,	
A. Sydney, S. A. Jones, A. T.	Stewards.
Willis. J. H. Rigby, L. J. Simp-	
son, F. V. Ross, Timothy Coop	
George Swallow	Charity Rps
John Scott, P.P.G.S. of W., W.L.	Tyler.
WHEN	~ ~ ~

PAST MASTERS.	W.M.	G.L. RANK.
A. J. Shelley-Thomp-		P.P.G.W.,
son	1908 - 9	Cheshire.
H. R. Romer	1909-10	P.P.G.D.,
		Cheshire.
W. S. Tafner	1910-11	P.P.A.G.D.C.
	1911-12	Table 1
Wm. Jones	1913-14	-
R. E. Goffin	1914 15	P.P.G.Pursvt. Cheshire,
		Cheshire.
	1915-16	400
Frank Weston	1916-17	-
Fred A. Parker	1917-18	
Address of Secretary-		
8, Pickering 1		
-1		

New Brighton, Cheshire,

ST.

PROSCENIUM LODGE, No. 3435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October. Installation in March.

OFFICERS, 1918-19.

Phineas Headworth (Fred Lyster) Benjamin J. Whiteley William Dufton Reginald H. S. Roberts W. S. Lyon, P.A.G.P. C. J. Doughty, P.M., L.R. Prancis E. M. Stephens (C. Douglas Stuart) Fred W. Allwood G. H. Dyball Albert le Fre, P. M., L.R. Ernest J. Headworth	I.P.M. S.W. J.W. Treasurer. Secretary. S.D. J.D. D.C. Almoner. Organist.
Arthur E. Were	I.G.
Jack Enzer, E. J. S. Stephens (Stanley J. Damerell), Tom Morton, and Jack Sterzelly	Stewards.
J. H. McNaughton	Tyler.
PAST MASTERS. Albert le Fre	WHEN W.M 1910—11 1911—12
Chas. J. Doughty	1912-13
William Jas. Wells (Frank Hardie)	1913—14
George A. Keen	1914—15
Harry Bawn	1915-16
Stanley Palmer	1916—17
Benjamin J. Whiteley	1917—18

Address of Secretary-3, Whittingstall Mansions, Fulham, S.W.

DRAMATIC MARK LODGE, No. 487

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November and December. Installation in December.

OFFICERS, 1918-19.				
W. H. Roberts				W.M.
Douglas Gordon			.4.4	I.P.M.
A. H. Hunt				s.w.
E. Vivian Reynold	S			J.W. ,
				M.O.
Albert Collings				
Rev. C. E. L. Wrig	ght, P	.G.C.		Chaplain.
Charles Cruiksh	ianks	, P.	.M.,	Treasurer.
P.A.G.D.C		14.6		
Clarence Sounes				Reg. of Marks
Will Sparks, G.S.		in al		
James Sharpe				S.D.
A. E. George				J.D.
George Harvey	* *			D.C.
Joseph Batten				Organist.
W. Bishop	* *	2-6		I.G.
H. Rees			0.0	1st Steward.
A. E. Mallinson	2.0	2.0		2nd Steward.
F Ranahini				Malan

Dramatic Mark Lodge—Continued.

	PAST MASTERS.		G.L. RAN
	Harry Nicholls	1895 6	P.G.Std.B
	Rev. C. E. L. Wright	1896 7	P.G.C.
	Charles Cruikshanks	1897 8	A.G.D.C.
	W. A. Tinney	1898 9	_
	Harry Nicholls	18991900	P.G.Std.B
	H. G. Danby	1900 1	
	W. J. Holloway	1901-2	-
	Herbert Leonard	1902 3	
	Thomas Fraser	1903 4	P.G., Trea
	E. H. Paterson	1904 5	per -00
	The Rt. Hon. the Lord)	
	Athlumney	1905 6	P.G.W.
	A. G. Duck (D.M.))	
	Clarence T. Coggin	1906 7	
	J. E. Hambleton	1907 8	
	G. A. Keen	1908 9	m.mu
`	W. J. Keen	1909-10	
	W. Hotten George	191011	*****
	Chris Hilton	191112	
	James Powell	1912 13	
	J. H. Ryley	1913—14	energa
	Alfred Ellis	191415	
	Tom Clare	1915 - 16	
	Will Sparks	1916-17	- 1 1
	Douglas Gordon	1917-18	

Address of Secretary-32, Walbrook, E.C.

DRAMATIC LODGE OF ROYAL ARK MARINERS. No. 487.

Consecrated 1901.

Held at Mark Masons' Hall, Great Queen Street, London, on the first Thursday in the months of January, April and October in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in April.

OFFICERS, 1918-19.

James Powell			0.0	W.C.N.
A. M. Latham				I.P.C.N.
James Sharpe		1		8.W.J.
F. H. Buckmaster				J.W.S.
Will Sparks	40			Treasurer.
A. M. Latham				Scribe.
				D.C.
W. E. Lincoln				S.D.
Tom Clare				J.D.
				Guardian.
G. A. Keen				
F. Banchini				Warder.
-				

PAST COMMANDERS. WHEN IN CHAIR. Charles Cruikshanks ... 1901-2 Harry Nicholls ... Rev. C. E. L. Wright ... Herbert Leonard 1904---Thomas Fraser .. 1905-1906---A. M. Scarff 1907-Chris Hilton W. H. Roberts ... W. J. C. Nourse Dr. J. J. Pitcairn A. M. Latham ...

Address of Scribe 4, Paper Buildings, Temple, E.C. 4.

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

After many meetings and discussions the Actors' Association was, by an over-whelming majority, dissolved and reformed as a Trade Union. The following were elected as the Council. Miss Eva Moore and Miss Lena Ashwell w re subsequently

disqualified on the ground that they were manageresses.

Sydney Valentine, C. V. France, Sydney Paxton, Alfred Lugg, Eva Moere, Henry Vibart, Ben Webster, Norman McKinnel, Henry Ainley, James Carew, Lilian Braultwaite Allan Aynesworth, J. Fisher White, Geo. Tully, Julian Royce, W. G. Fay, Errest Hendrie, Lennox Pawle, O. B. Clarence, Lena Ashwell, Dawson Milward, Henry Oscar, Dennis Neilson Terry, Gerald Ames, Frank Artton, Phyllis Broughton, Madge McIntosh, A. Harding Steerman, Lucy Sibley, Lisa Coleman.

Secretary, Alfred Lugg. Offices, 32. Regent Street, Piccadilly Circus. W. Telephone.

Gerrard 1753.

THE THEATRICAL MANAGERS' ASSOCIATION.

President, Mr. Tom B. Davis. Hon. Treasurer, Mr. Fred W. Warden, Royal Opera House, Belfast. Vice-Presidents, Mr. J. F. Elliston, Mr. W. W. Kelly, and Mr. Milton Bode. Secretary, Mr. H. W. Rowland.

The monthly meetings are held on the third Thursday in each month, and are open to all members, Council meetings having been discontinued.

THE THEATRICAL MANAGERS' ASSOCIATION, LIMITED.

Registered Offices, 52, Shaftesbury Avenue, London, W. 1.

Formed for acquiring the assets and conducting the financial business of the above Association.

DIRECTORS.

Mr. Tom B. Davis (President),

Mr. Milton Bode. Mr. J. F. Elliston,

Mr. Robert Evett, Mr. Fred Fredericks, Mr. W. W. Kelly, Mr. Walter Melville, Mr. Fred W. Warden.

Secretary, Mr. H. W. Rowland. ('Phone: Regent 1651.)

THEATRICAL MANAGERS' ASSOCIATION.

The Association has 70 members, and represents about 100 of the leading theatres

in the country, also many touring companies.

The Association is now established in its own conveniently situated offices. 52. Shaftesbury Avenue, where meetings are held, and members can also use them for their personal business. Telephone, Regent 1651.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of 28 members, including the hon. members, Sir Squire Bancroft, Sir J. Forbes-Robertson, and Sir John Hare.

President, Mr. J. M. Gatti; Vice-President, Mr. J. E. Vedrenne. Members: Mr. Oscar Asche, Sir Squire Bancroft, Mr. Dion Boucicault, Sir Alfred Butt, Mr. Arthur Obudleigh, Mr. C. B. Cochran, Mr. André Charlot, Miss Gladys Cooper, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. Gerald du Maurier, Mr. Dennis Eadie, Mr. Robert Evett, Mr. P. M. Faraday, Sir J. Forbes Robertson, Mr. J. M. Gatti, Mr. Recco Gatti, Mr. George Grossmith, Sir John Hare, Mr. Frederick Harrison, Mr. Percy Hutchison, Mr. H. B. Irving, Mr. J. Herbert Jay, Miss Marie Löhr, Mr. Edward Laurillard, Mr. G. H. Miller, Mr. F. W. Tibbetts and Mr. J. E. Vedrenne.

Theatres controlled are the Adelphi, Ambassadors, Apollo, Comedy, Criterion. Daly's, Empire, Gaiety, Garrick, Globe, Haymarket, His Majesty's, Kingsway, Lyric, New, Oxford, Pavilion, Princes, Playhouse, Prince of Wales', Queen's, Royalty, St. James's, St. Martin's, Savoy, Shaftesbury, Strand, Vaudeville, and Wyndham's.

Meetings are held each month. The Committee meet when required.

Secretary, Mr. H. E. B. Butler, 18, Austin Friars, E.C. 2. Tel.: 7869 London Wall.

THE THEATRES' ALLIANCE.

This Association was formed in the year 1904, under the name of the Suburban 'Theatre Managers' Association, but in the year 1908, in consequence of the widening influence of the Association, the name was changed to the Theatres' Alliance, and provincial managers became eligible for membership and joined in considerable numbers. The objects of the Association are, inter alia, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members of a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action, and the institution or defence of proceedings, legal or otherwise.

The members have special terms and privileges in connection with insurance and

other matters, by which considerable saving can be effected.

The subscription is £2 2s. per annum for each theatre for which a member is registered. The Officers of the Alliance are: - President, Mr. J. B. Mulholland; Vice-President and Hon. Treasurer, Mr. F. Fredericks; Hon. Auditor, Mr. William Bailey; Secretary, Mr. J. Moberley Sharp, 75/77, Shaftesbury Avenue, W. 1.

The members meet monthly on the first Thursday in the month to discuss

and deal with any matters of general or particular interest that may arise.

Application for membership should be made to the Secretary, 75/77, Shaftesbury Avenue, W. 1. Telephone, Gerrard 6450.

THE TOURING MANAGERS' ASSOCIATION.

The objects of this Association are to advance and to protect the interests of Touring Theatrical Managers, and by the promotion of a system of arbitration to endeavour to avoid litigation between managers and artists.

Meetings are held on the last Friday of each month. Chairman, Bernard Hishin; Vice-Chairman, Cecil Barth; Hon. Treasurer, Hubert Woodward; Hon. Solicitor, Alfred De Freece; Hon. Secretary, Arthur Gibbons, 1 and 2, King Street, Covent Garden, W.C.2.

PROVINCIAL ENTERTAINMENT PROPRIETORS' AND MANAGERS' ASSOCIATION, LIMITED.

This Association was started in 1913. Has a membership of 87, covering 203 places of amusement in the provinces. President: Mr. Percy B. Broadhead (Manchester); Vice-Presidents: -Messrs. Ernest Dottridge (Oldham), Will Sley (Manchester), Matthew Montgomery (Liverpool), E. P. Lawton (Sheffield). Committee:—Messrs. D. J. Clarke (Birkenhead), J. F. Elliston (Bolton), John Harrison (Manchester), J. C. Imeson (Middlesbrough), Harry McKelvie (Glasgow), H. D. Moorhouse (Manchester), Wm. Robinson (Halifax), G. E. Smith (Dewsbury). Wilberforce Turner (Salford), and Fred Waller (Blackpool). Secretary: P. Percival. 73, Bridge Street, Manchester. Telephone: 537 City.

The Association was very active in opposing the increase in the Entertainments Tax. The annual meeting of the Association was held on March 30 at the Victoria

Hotel, Manchester.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An Association formed in 1907 among managers and proprietors of portable One of the principal matters to which the Association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By leasing the portable rights of plays and letting them out to their members the Association has been able to put a certain amount of check on piracy and to bring

the price of copyright plays well within the limited reach of its members. It is not a large body, and, possibly handicapped by a lack of funds, it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the Association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. E. Ebley, vice-chairman; Messrs. John Johnson, Wm. Haggar, and E. Ebley. Secretary, F. L. Loveridge.

On March 1, 1918, the Association moved back to their old office (which they had to

vacate owing to the war) at 219, Folkestone Road, Dover.

At the meeting in September at the Carlton Hotel, Cardiff, all business was suspended for another year, but this resolution will now be cancelled on account of the Armistice.

THE INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS.

Under a Dramatic Sub-Committee of the Society of Authors, Playwrights, and Composers the dramatists of Great Britain are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number over 250, comparising nearly all the best-known authors. The Dramatic Sub-Committee is composed of the following:—Mr. Dion Clayton Catherop, Mr. G. Haddon Chambers, Mr. C. B. Fernald, Mr. Anstey Guthrie, Miss Cicely Hamilton, Mr. Monckton Hoffe, Mr. Justin Huntly McCarthy (Chairman), Mr. Edward Knobbeck, Mr. Richard Pryce, Mr. Arthur Shirley, Miss E. M. Symonds.

and Mr. J. E. Harold Terry. The questions dealt with by the Dramatic Sub-Committee have been many and

varied, comprising such important issues to dramatic authors as Copyright, Domestic. Colonial, and International; the Managerial Treaty, Kinematograph Film Contracts. Amateur Fees, Foreign Agents. The meetings, and the subjects discussed, are chronicled fully month by month in *The Author*, the organ of the Society, and in the yearly Report. Owing to the growing importance of kinematograph contracts, on the recommendation of the Dramatic Sub-Committee the Committee of Management appointed a Special Sub-Committee to deal with all matters relating to the marketing of film rights of members' works, and the representatives of the dramatic authors

have places on that Sub-Committee which meets monthly.

On the recommendation of the Sub-Committee to the Committee of Management. cases are carried through the Courts on behalf of dramatic authors. These cases comprise claims for infringement of copyright at home and abroad, actions for breach of agreements, claims for unpaid authors' fees, questions of plagarism by one dramatist against another. These last-mentioned cases are very carefully investigated by the Sub-Committee, and members of that body very often help the member, if the claim seems a sound one, by giving evidence on his or her behalf. The Sub-Committee have decided, owing to the large percentage of dramatic cases taken up by the Society without any liability for costs to the member, that in those cases where fees are recovered through the intervention of the Society's solicitors 10 per cent. of the fees must be handed over to the Society's funds. During 1918 the Society has recovered over £2,000 for members of the dramatic profession in Great Britain and the United States. profession in Great Britain and the United States.

There is, in addition, a Collection Bureau attached to the Society. This Bureau collects authors' fees on contracts at home and abroad. Amateur fees, equally with

professional fees, are collected by the Bureau.

The Society has, as well, a Register of Scenarios and Plays. For a fee of 2/6 per act, a member is able to deposit with the Society a copy of his play immediately he has completed it. The evidence of the date of completion of his work, which he thus obtains, may prove of importance should his work be pirated subsequently, or should its originality be challenged by another party.

Secretary, Mr. G. Herbert Thring, 1, Central Buildings, Tothill Street, Westminster, S.W. Telephone, Victoria 374.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans, and choristers whose efforts are entirely devoted to theatrical work.

At the time the Year Book went to press the Fund was without a President owing to the death of Sir Charles Wyndham. The Vice-Presidents are Lady Wyndham, Mr. Martin Harvey and Mr. Gerald du Maurier. Mr. Harry Nicholls is Hon. Treasurer, and Mr. Martin Harvey and Mr. Gerald du Maurier are the Hon. Trustees.

The members of the Executive Committee are as follow:-

Mr. Charles Cruikshanks. Mr. Allan Aynesworth, Mr. M. R. Morand, Mr. Clifton Alderson, Mr. A. E. George, Mr. Sydney Paxton, Mr. Stanley Bell, Mr. J. D. Beveridge, Mr. J. Bannister Howard Mr. Lionel Rignold, Mr. Frederick Ross, Mr. H. B. Irving, Mr. Dion Boucicault, Mr. S. Major Jones, Mr. A. B. Tapping, Mr. E. H. Bull, Mr. Alfred Lester, Mr. Arthur Wontner, Mr. Robert Courtneidge, Mr. Cyril Maude,

The Secretary of the Fund is Mr. C. I. Coltson, and the offices are at 8, Adam

Street, Strand.

The Annual General Meeting was held on March 19, at the St. James's, with Sir Squire Bancroft in the chair. The accounts showed an income of £5,796 16s. 9d., including £1,133 15s. 11d. by way of subscriptions, and £1,327 13s. 10d., THE

STAGE'S special appeal. The total expenditure amounted to £6,533 ls. 11d.

The following is a list of the Local Centres of the Fund:—Blackburn, Prince's, Mr. E. H. Page; Bradford, Royal and Opera House, Mr. J. Hart; Bristol, Prince's, Mr. J. Ellis Miller; Cardiff, New. Mr. R. Redford; Carlisle, His Majesty's, Mr. Thomas Courtice; Dublin, Gaiety, Mr. Charles Hyland; Edinburgh, Lyceum, Mr. G. T. Minshull; Leeds, Grand and Opera House, Mr. J. Wynn Miller; Newcastleon-Tyne, Tyne, Mr. F. C. Sutcliffe; Paisley, Paisley, Mr. J. H. Savile; Scarborough, Londesborough, Mr. W. A. Waddington; Sheffield, Lyceum, Mr. J. E. B. Beaumont; Southampton, Grand, Mr. Arthur Weston.

THE ACTORS' ORPHANAGE FUND.

Founded in 1896 by Mrs. C. L. Carson. Mr. Gerald du Maurier is the President. Vice-Presidents are Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Mr. Cyril Maude, Miss Ellen Terry and Lady Tree. Trustees are Mr. Arthur Bourchier, Mr. Charles Cruikshanks, Mr. Harry Nicholls, Mr. Cyril Maude, and Mr. Anslow J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith; and Hon. Secretary, Mr. A. J. Austin, Goldsmith Building, Inner Temple, E.C.4.

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

(a) A fatherless and motherless child.

(b) A child of whom one parent is dead, or incapacitated; the other living,

but unable to support it.

(c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage was moved from Croydon in May, 1915, to Langley Place, Langley, Bucks. The present Home is a charming old mansion situate in its own grounds, part of which is cultivated, thereby lessening the cost of maintenance.

The staff consists of a Matron, Assistant Matron, Resident Master, a Mistress

living out, and domestic staff.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and Incorporated by Royal Charter January 29, 1853. It is for the purpose of granting annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty, when the annuity becomes due. A member may surrender his membership and be refunded half the amount paid in subscriptions. If a member dies before he qualifies for an annuity, then the whole of the amount paid in subscriptions is returned to his legal representatives. If he dies after the age of sixty his legal representatives are entitled to claim one year's annuity as from the date of his death. A Samaritan Fund has also been established designed for the relief, by way of annuity, according to the discretion of the directors, of any member who having paid his subscriptions for a period of seven years, may subsequently become permanently incapacitated from earning his

President, Mr. Fred Terry. Trustees, Sir Squire Bancroft, Sir W. H. Goschen. K.B.E., and Mr. H. B. Irving; Chairman of the Association, Mr. M. R. Morand; Honorary Treasurer, Mr. Charles Rock. Directors: Messix Lionel Carson, Lewis Casson, H. Cooper Cliffe, Charles Doran, Henry Doughty, Alfred Goddard, Douglas Gordon, the Hon. Sir W. H. Goschen, K.B.E., Edmund Gwenn. Walter B. Hays, H. B. Irving, L. Cairns James, Herbert Lyndon, Frank Ridley, Walter L. Rignold, Bassett Roe, Frank Weathersby, Wallace Widdicombe, Hubert Willis, and H. Saxe Wyndham. Secretary, Charles Cruikshanks, 55 and 56, Goschen Buildings, 12 and 13, Henrietta Street, Covent Garden, London, W.C.2.

Office hours, Tuesdays and Fridays, 11 to 4. No dinner was held in 1918, but a

list of donations was opened, and over £460 was received.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; President, Miss Irene Vanbrugh; Chairwoman of Committee, Dame May Whitty, D.B.E. Vice-Presidents, Lady Burnand, Mrs. Alfred Bishop, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mrs. Edward Compton, Miss Eva Moore, Dame May Whitty, D.B.E.; Trustees, Miss Vane Featherston and Miss Helen Ferrers; Members of the Executive Committee, Miss Victoria Addison, Miss Lena Ashwell, O.B.E., Miss Ada Blanche, Mrs. John Douglass, Miss Vane Featherston, Lady Forbes-Robertson, Miss Helen Ferrers, Mrs. G. P. Huntley, Mrs. Synge-Hutchinson, Mrs. H. B. Irving, Miss Lindsay Jardine, Miss Clara Jecks, Miss Marie Löhr, Mrs. Gerald du Maurier, Mrs. Raleigh, Miss Louise Stopford, Miss Hilda Trevelyan, Miss May Warley, Miss Frances Wetherall.

Every member has to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical

profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation of not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connec-

tion with the Guild, but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage

Needlework Guild, which annually contribute clothing and sums of money.

The Annual General Meeting was held at the St. James's on December 6, with Miss Irene Vanbrugh in the chair. The accounts showed that the Guild, for the financial year ended June 30, 1918, had received £1.299 16s. 3d., while the expenses of administration amounted to £371 18s. 4d. A sum of £155 16s. 11d. was spent in assisting necessitous cases. Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Lorna Ridler. Offices: 3, Bayley Street, Bedford Square, London,

W.C.1.

THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as a branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only supplying clothing for purposes of distribution. It hands the garments, after an exhibition usually held in December, to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d. (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which

women cannot make (such as blankets, etc.).

Address, Miss Louise Stopford, 19, Belgrave Road, London, S.W.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual Collection falls on the third Thursday in October in each year. Owing, however, to the conditions prevailing on account of the war the Committee decided that no money should be collected during the period of the war. All those who were on the register in 1913, therefore, remain on the register as though they had contributed.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre manager, touring manager, business or acting manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

The Advisory Board decided that in consequence of the war no collection should be held in 1914. This decision was of course to relieve members from the obligation to subscribe to the Fund at a time when many of them might find it difficult to do so; and the Board have seen no reason to alter their yiews within the last four years. Although no collection has been made since 1913, the Fund has been able to make grants and loans to members, and in no single case has refused to consider and deal as

generously as possible with all the applications received.

Trustees: Mr. Robert Courtneidge, Miss A. E. Horniman, and Mr. Edmund Gwenn.

The Advisory Board stands as follows:-

Chairman, Mr. Henry Ainley. Mr. Sydney Valentine. Mr. A. E. Drinkwater, Mr. Story Gofton, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Ceeil Barth, Mr. Walter Maxwell, Mr. H. A. Saintsbury, Mr. Cyril Cattley, and Mr. Claude King. Secretary, Mr. W. G. Fay, Dudley House, 37, Southampton Street, Strand, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the

dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which

may need their help.

The Actors' Church Union is in no sense a mission to the Stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other

theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register. containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and

friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of 1s. 6d., which is required to defray the printing and postage expenses connected with the Union.

The A.C.U. is promoting the formation of Hostels for the care of Actors' children while their parents are on tour. The Hon. Treasurers are Sir Johnston Forbes-Robertson and Mr. H.B. Irving. Contributions should be sent to Rev. Donald Hole, 28, Soho

Square, W.1.

President, the Right Rev. the Lord Bishop of Winchester; Patrons, His Grace the Archbishop of Canterbury, His Grace the Archbishop of York, The Most Rev. the Primate of All Ireland, The Most Rev. the Lord Archbishop of Dublin, The Most

Rev. the Lord Primus of Scotland; V.P. and Chairman, The Right Rev. the Lord Bishop of Willesden; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. the Lord Bishop of Down, Right Rev. the Lord Bishop of Sheffield, Right Rev. the Lord Bishop of Bristol, Right Rev. Bishop Browne, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Wellien, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles. Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Sir Charles Wyndham, Sir John Hare, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. Wim. Cree, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, Rev. P. W. Bischoff, Rev. F. W. Chambers, Rev. G. C. Wilton, Mr. Fortescue Harrison, Rev. Thomas Varney, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mrs. Murray, Mr. G. Munro Miller, Miss Lilian Baylis, Madame Isabel Beresford, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coborn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Miss Georgina Hamilton, Mrs. H. B. Irving, Mr. Charles Windermere, Mr. Fewlass Llewellyn, Mr. C. Donglas Stuart, Mr. Kenneth Barnes, Mr. Hubert Greenwood; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 10, The Grove, Ealing, W. 5; Organising Secretary, Rev. Denald Hole, A.C.U. Headquarters, 28, Soho Square, W. 1; Hon. Assistant Secretary, Rev. W. E. Kingsbury, A.C.U. Headquarters, 28, Soho Square, W.1.
The A.C.U. Annual Directory (price 7½d. post free) can be obtained from the

Secretary.

CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic clergy. by which these are accomplished are by distributing in the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists, or those engaged on the staff, or in other ways connected with the work of the theatre, and the minimum subscription is 1s. per annum for Members and 2s. 6d. per annum for Associates. Secretary, Miss Margaret Mackenzie, 21, Beauchamp Place, Brompton Road, S.W.3. Telephone, 1986 Western. Office hours, week-days, 11 a.m.—4 p.m.; Saturday excepted.

The Annual General Meeting was held at the Vaudeville on July 12, 1918.

Right Hon. Ford Morris, P.C., K.C.M.G., of Newfoundland, in the chair.

KING GEORGE'S PENSION FUND.

This Fund was founded on the amount derived from the first Gala performance given in an English theatre (apart from those given at Covent Garden). The performance was given in 1911 at His Majesty's Theatre in connection with the functions which marked the Coronation. On December 17, 1918, a special performance was given at His Majesty's, in the presence of the King and Queen, of a triple bill consisting of an act of "Masks and Faces," scenes from "Macbeth," and "A Pantomime Rehearsal." The President is Colonel Sir Douglas Dawson, G.C.V.O., C.B., C.M.G. The Trustees are Sir Squire Bancroft, Sir John Hare, Mr. H. B. Irving, and Mr. Dion Boucicault. General Committee includes Mr. Gscar Asche, Sir Frank Benson, Mr. J. D. Beveride, Mr. Dion Boucicault, Mr. Arthur Collins, Mr. Gerald du Maurier. Mr. Weedon Grossmith, Mr. George Grossmith, Mr. Martin Harvey, Mr. Charles Hawtrey, Mr, H. B. Irving, Mr. Cyril Maude, Mr. Harry Nicholls, Sir Johnston Forbes-Robertson, and Mr, Fred Terry. Mr. H. B. Irving is the Hon. Secretary, Mr. Stanley J. Passmore, the Assistant Hon. Secretary, and Mr. H. S. Lambart, Hon. Treasurer. Address: His Majesty's Theatre, Haymarket, W.

No person is eligible to receive a pension under the age of 60 years, nor unless he or she shall have been an Actor or Actress for at least 15 years, unless he or she shall be certified by two medical men to be suffering from blindness, paralysis, or other affliction which in the opinion of the Committee incapacitates him or her from earning a livelihood, in which case he or she may be granted a pension "without the 60 or 15 years' qualificat on." The amount of the annuity is in each case determined by the Committee, but in no case may exceed the maximum amount fixed from time to time

by the Court.

ADELAIDE NEILSON FUND.

Miss Lilian Adelaide Neilson, who was born in 1850, and died in 1880 in Paris in the zenith of her fame, endowed a fund for charity to be applied in emergency casesfor indigent actors and actresses only. The fund is administered by the present trustees, Sir Squire Bancroft, Mr. Arthur Bourchier, and Mr. H. B. Irving.

PLAY-PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management: Major Ashley Dukes, Sir Almeric Fitzroy, K.C.B., K.C.V.O., Mr. W. L. George, Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy (Hon. Treasurer), Mr. Lee Mathews, Mr. F. H. Mitchell, Mr. T. Sturge Moore, Allan Wade, Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson.

Address, 36, Southampton Street, Strand, W.C. Telephone: Gerrard 6907.

The year's productions of this Society were as follow:-

December 16, revival of "The Philosopher of Butterbiggens," by the late Harold Chapin; "Fêtes Galantes," ballet comique, by Mme. Donnet; and "Vote by

Ballot," a new play in one act, by Granville Barker, Court.

February 24, "The Dead City," (La Citta Morta). A Tragedy in Five Acts, by Gabriele D'Annunzio. Translated by Arthur Symons, Court.

May 12, "The Way of the World," a Comedy in Five Acts, by William Congreve (1669 [1670]—1729), King's Hall, Covent Garden.

July 28, "Manfred," a Tragedy in five scenes, by Byron, Theatre Royal, Drury Lane.

THE PLAY ACTORS.

This Society was founded in May, 1907, by members of the Actors' Association for the production of original works by English authors, Shakespearean plays, and other classic works, and translations of well-known foreign works, and to benefit

the position of the working actor and actress.

The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are from 5s. (for gallery) to £1 1s. (stall), according to the position and the number of seats desired by the members.

No plays were produced during 1915, 1916, 1917, and 1918, owing to the war.

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote, Lower Faringdon, Alton, Hants. Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

THE DRAMA SOCIETY.

This Society, of which Mr. Rathmell Wilson is the director, was founded October. 1911. Full particulars may be obtained from the Secretary, The Drama Society, c/o Actors' Association, 32, Regent Street, W.1.

The Society's performances will be resumed shortly. No performances have been given since May 26, 1914, when "Dido and Æneas," by A. von Herder, was produced

at the Ambassadors'.

THE PIONEER PLAYERS.

This Society was formed in 1911 with the object of producing plays which may be outside the province of the commercial theatre, but are none the less sincere manifestations of the dramatic spirit.

President, Miss Ellen Terry. Hon. Secretary, Miss Christopher St. John. Hon. Stage Director, Miss Edith Craig. Address, 31, Bedford Street, Strand. Tel., Gerrard

In 1918 the Society produced: Literature, "The Girl and the Puppet," by Pierre Louys; "Remanticismo," by Rovetta; and "The Earlier Works of Roderek Athelastane," by H. F. Rubinstein.

WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League, which was founded in 1908 by Miss Circly Hamilton and Miss Bessie Hatton, was to obtain the Parliamentary Franchise for women on equal terms with men.

The qualification for membership is the publication or production of a book, article, story, poem, or play for which the author has received payment, with a subscription

of 2s. 6d., to be paid annually.

President: Miss Elizabeth Robins. Chairman of Committee: Miss Peggy Webling. Vice-Presidents: Lady Blake, Mrs. Herbert Cohen, Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hatton, Mrs. Bellov Lowndes, Mrs. Meynell, Mrs. Baillie Reynolds, Mrs. Flora Annie Steel, Miss Evelyn Sharp. Miss May Sinclair, Miss Symonds (George Paston), Mrs. Margaret Woods, Mrs. Zang will. Committee: Mrs. Benson, Mrs. Herbert Cohen, Miss Susan Carpenter, Mrs. Greenwood, Miss Annie Himes, Mrs. Romanné-James, Lady Muir Mackenzie, Mrs. Nevinson. Hon. Solicitor: Mr. Reginald C. Watson. Hon. Treasurer: Mrs. Benson. Hon. Secretary: Mrs. Susan Carpenter. Hon. Assistant Secretary: Mrs. Greenwood.

All communications should be addressed to the Hon. Sec., 144, High Holborn, W.C.

STOCKPORT GARRICK SOCIETY.

This Society was founded eighteen years ago for the purposes of studying the drama and giving an opportunity to unknown authors to have their works put on without any cost to them. The performances are private. Last year it produced "T'Marsdens," a comedy in three acts by James R. Gregson; "Pinwiddie's Profession," a comedy by Ross Hills, both of which will probably appear on the professional stage at a later date. A public performance was also given of Bernard Shaw's "You Never Can Tell."

Officers: - President, Alderman Johnstone; Secretary, Chas. J. Nairne, 45, Garners

Lane, Stockport; Treasurer, Arthur Gibbons. Headquarters, Garrick Chambers,

Stockport. A monthly magagine is also published.

ALTRINCHAM GARRICK SOCIETY.

The Altrincham Garrick Society was founded in 1913 by Mr. W. S. Nixon, of the Stockport Garrick Society, on lines similar to those on which it is run. Its objects are to foster the higher forms of dramatic art and literature. The Society is anxious to encourage rising dramatists by the production of new plays, and invites them to submit MS. copies. President, Mr. Edward Acton, M.A. (President of the Manchester Playgoers' Society); Secretary, Mr. W. S. Nixon; Headquarters. "Garrick Rooms," Kingsway, Altrincham. Membership, 130. The activities of the Society have been temporarily suspended, but it is intended to resume productions immediately after demobilisation of the forces.

IRISH PLAYWRIGHTS' ASSOCIATION.

Founded 1917. Aims mainly at the prevention of unauthorised and unpaid-for performances of members' plays. Subscription: Members, £1 1s. per annum; Associates, 10s. 6d. per annum. Committee: Bernard Duffy, Edward McNulty, D. C. Maher, H. Bailey, William Boyle. Hon. Treasurer, T. C. Murray. Hon. Secretary, T. King Moylan, 8, Villiers Road, Rathgar, Dublin; American Correspondent, Seumas O'Brien, 275, Wyckoff Street, Brooklyn, New York.

During the year the Association has published in handy form a list of its members' plays available to amateurs, with particulars of number of acts, characters, publisher's

name, acting fee and agent. The Association also acts as agent for its members,

The directors of the Abbey Theatre having expressed their willingness to consider a fresh form of agreement which would be acceptable to the majority of Irish authors, the Association submitted a draft contract which was practically agreed to in toto.

In addition the Association has done much useful work in recovering fees for amateur

performances after the author or his agent had failed to collect.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follow:—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical portraits and other pictures, and numerous theatrical relics. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees, Conrad W. Cooke, Yeend King, V.P.R.I.; Sir W. P. Treloar. Committee: — John T. Day, J. W. Gilmer, E. Hope Goddard, Reginald Groome, Fred Grundy, E. C. Heath Hosken, Bart Kennedy, G. K. Menzies, H. G. Montgomery, Rafael Sabatini, Cornwallis H. Smith, Carl St. Amory; Hon. Treasurer, Reginald Geard; Hon. Secretary, David Urqubart; Hon. Solicitor, R. H. Humphreys; Hon. Auditors and Scrutineers, Thomas Catling and Achille Bazire; Hon. Librarian, J. W. Gilmer.

THE ECCENTRIC CLUB.

The Eccentric Club, 9-11, Ryder Street, St. James's Street, S.W. (founded 1890), is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham, the Hon. Secretary J. A. Harrison. The Committee are as follow:—G. S. Allen, Major H. Bateman, H. Montague Bates, W. J. W. Beard, Frederick Bishop, Captain W. R. Bennett, Neal Christey, Barnet Cohen, Walter de Frece, G. F. Cripps, Alfred Ellis, W. E. Garstin, H. J. Homer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Perey Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart. The Club moved into its new premises in Ryder Street in December, 1914. Telephone: 1723 Regent, 3 lines.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Neville, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might

purchase a memento of him in the shape of a silver tankard.

Secretary, Miss Beatrice K. Huggins. - Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when the late Mr. Harry Paulton was elected President: Mr. Harry Nicholls, Honorary Secretary; and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say, those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. Owing to the death of Mr. Harry Paulton, Mr. Harry Nicholls is now precident, and Mr. Charles Cruikshanks hon, secretary and treasurer. The Committee include Messrs, Frank Arlton, J. H. Barnes, Leonard Pagden, Henry Arncliffe, and, ex officio, the President, the Treasurer, and the Secretary. For some time the Club House was situated at the Adelphi Hotel, Strand, but the club is now without a home. The Committee hold their meetings meanwhile at the offices of the Royal General Theatrical Fund.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinees and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to 7.30 p.m., and contains comfortable reading, resting, and refreshment rooms, the first well supplied with books, papers, and magazines. Anyone wishing to see the club will

be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Helena Victoria; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancrott, Lady Bedford, Mrs. Bayne Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Hecht, Mrs. R. S. Henderson, Mrs. Kendal, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Frank Pownall, Miss Constance Rivington, Lady Tree, Eleonora Lady Trevelyan. Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, Rehearsal Club, 29, Leicester Square.

THEATRE GIRLS' CLUB.

59, Greek Street, Soho Square. This residential club began its fifth year in January, 1919. It was started to receive girls earning small salaries, girls looking for work, girls who are rehearsing, and girls who have been "out" a long time through various causes—illness, ill-luck, etc., etc. Such are helped to start again. This is a Club for non-resident members also; they can obtain meals at low prices, use the club rooms and pianos, and spend the intervals of train journeys (the club is open all Sunday) for the very small annual subscription of 2s. 6d.

Mrs. Edward Compton, the Hon. Secretary, receives all applications for entrance, and also very gratefully any subscriptions or donations. Cheques to be crossed London

and South-Western Bank, Earl's Court Branch, Theatre Girls' Club Account.

THE LYCEUM CLUB.

The Lyceum Club was founded in 1904, the aim being "to focus the work of women of all nations in art, literature, science," and other professional fields. The interests of dramatists were not, however, fully represented till the Dramatists' Section was formed in 1914.

The season of 1917-18 began on October 31 with a lecture by Miss Agnes Platt on

"Plots for Plays from Private Life."

On November 9 Mrs. Leo Myers arranged an entertainment for the annual Soldiers' Tea.

On December 19 the annual dinner was given, at which Miss Dorothy Brandon,

author of "Wild Heather," took the chair.

Several play readings were given in the course of the year, including Winifred St. Clair's "The Patch of Purple," Mrs. Leo Myers' "The New Order," Mrs. Vigo's

"Settled Out of Court," and Bertha N. G. Graham's "Land of the Free." Miss Elsie Fogerty arranged a reading of Miss Openshaw's poetic play "Roses," followed by Sybil Bristowe's "Spring Time Fantasy." Mrs. Herbert Cohen's play of Jewish life, "The Lonely Festival," was read on May 29.

Lectures were given by Mr. Leonard Courtney on the plays of Brieux, by Mrs. Gordon Ascher on "Memories of the Stage," when Mrs. Jessie Porter took the chair. Mr. Hugh Mytton spoke on "The Drama and Professionalism," with special reference to the study of Shakespeare. The lecture has since led to the formation of a Shakespeare Study Circle in the Club under the presidency of Miss Winifred St. Clair.

A matinee in aid of the Vanguard Farm for Disabled Soldiers and Sailors at Sutton Valence was given on November 8 at the New Middlesex. Four plays were given, "John the Stoic," by Gertrude M. Saunders, produced by Henry Millar; "The Level Crossing," the prize play of the Lyceum Club Competition of 1915, produced by H. A. Saintsbury; "Sara," by Bertha N. Graham, produced by Yorke Stephens; "'Im," by Olive Lethbridge, produced by Frank Cochrane. As the result of the matinee it is hoped to send between £250 and £300 to the charity.

The Dramatic Dinner of 1918 boasted a particularly good guest list, headed by Sir Edward Marshall Hall, K.C., M.P., Miss Edyth Olive, Mr. Captain Aplin, and many others.

The Advisory Board for 1918-19 consists of Miss Jessica Solomon, Chair; Mrs. Herbert Cohen, Vice-Chair; Mrs. Gordon Ascher, Hon. Sec.; Miss Gwen John, Miss B. N. Graham, Mrs. Leo Myers, Miss Agnes Platt, Mrs. Bowman, Miss Sybil Ruskin, Mrs. Bromley Taylor, Miss Laura Smithson, Miss Sybil Bristowe, Miss Muriel Dawbarn, Miss Crosby Heath, Mrs. Arthur Binstead, Mrs. Greenaway, and Mrs. Jessie Porter.

THE DRAMATISTS' CLUB.

President, Sir A. W. Pinero; Vice-President, W. J. Locke; Executive Committee, J. E. Harold Terry, W. J. Locke, G. R. Sims. Hon. Sec., C. B. Fernald, 4, Marlborough Road, N.W.8.

The club, founded in 1909, for "dramatists of established reputation," meets at intervals at luncheon; the "objects of the club being the promotion of the interests of dramatists and of their social good-fellowship." Members are elected by invitation only.

ACTORS' SWORD CLUB.

Suspended during the period of the war.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The President is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 32, Basil Street, Knightsbridge, W.C. A six-monthly subscription of 5s. entitles members to meet and fence together at three London Salles d'Armes.

THE MAGICIANS' CLUB.

The objects of the club (established 1911) are to encourage friendly and social intercourse among persons interested in conjuring and similar arts; to encourage the science of conjuring and to watch the interests of the profession generally; to assist members with legal advice, etc. The subscription is £1 ls. per year for London members, and 10s. 6d. for country. "Socials" and entertainments are held at regular intervals. The annual scance was held in October.

President: Mr. Harry Houdini; Honorary Treasurer, Mr. Will Goldston; Secretary, "Hermalin'"; Bankers, London City and Midland, Bedford Row Branch. Address, 14, Green Street, London, W.C. Telephone No. Regent 3304.

PLAYGOERS' CLUBS.

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club, the Bristol and other provincial Playgoers' clubs.

The club occupies commodious premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road, where ample accommodation provided for the membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. Will Sparks; Vice-President, Mr. J. S.

Cotman; Trustee, Mr. Louis E. Harfeld; Hon. Treasurer, Mr. James Sharpe; Committee, Messrs. Henry Rees, S. G. Hobbs, T. B. Blurton, F. E. Healey, Harry Hart, F. G. E. Jones, W. H. Watts; Hon. Sec., Mr. A. F. Spencer; Hon. Librarian, Mr.

E. H. Shear; Hon. Architect, Mr. H. E. Pollard.

Excellent work has been done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children who possibly otherwise would have little chance of witnessing one of the hardy annuals have been annually taken to pantomimes. The war, however, has naturally restricted its activity in this as well as in other directions. It has, however, succeeded in maintaining its special character, and keeps its place as one of the leading Bohemian institutions. It is the home also of the Billiards Control Club, the governing authority of amateur billiards. Secretary, Mr. G. H. Nelson.

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Is headquarters are at Craven Street, Strand, W.C.2. President, Lord Leverhulme; Vice-President, Mr. Murray Griffith; Trustee, Mr. Cirl Hentschel;

Hon. Treasurer, Mr. J. Bernard Dickson; Hon. Secretary, Mr. John Evans; Acting Hon. Secretary, Mr. J. T. C. Dickinson
In addition to lectures, various entertainments and visits of large bodies of members to theatres, the Club makes a feature of its dinners. One was given recently to Mr. Arthur Collins in commemoration of his completing 21 years of management of Drury Lane Theatre. In that connection the Club was able to raise the sum of £1,000 for the help of theatrical charities. Early last spring the Club also gave a successful dinner in recognition of the great services rendered in the cause of charity by members of the theatrical and music hall professions, Lord Lambourne occupying the chair. The Club is very prosperous, with funds in hand.

THE GALLERY FIRST NIGHTERS' CLUB.

The Gallery First Nighters' Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner. held at Frascati's in February, suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

Since the outbreak of war the Club may be said to be in a state of suspended animation. A large proportion of the members are of military age, and the inevitable dislocation of affairs has taken place. In the meantime communications should be addressed to the President, Mr. H. S. Doswell, 24, Pandora Road, West Hampstead,

Among the better-known members of the Club who fought in the war are L. H. Kenny, killed in action; Percy Jackson, killed in action; J. C. Chalmers.

killed in action; James Kenny, who was wounded in the Dardanelles; John Page, Royal Fusiliers; James Campbell, R.A.S.C., M.T.; W. G. Sear, Northumberland Fusiliers; L. Arnold, discharged owing to blindness; Fred Page, discharged; Percy House, H. F. Whitworth, Moss Mansell, J. L. O'Riordan (wounded), Arthur T. Ellis, and G. F. Wright.

REPERTORY THEATRES.

GAIETY THEATRE, MANCHESTER.

By Thos. F. HUNTER.

The principles and aims of the Repertory movement were maintained as far as

possible by Miss Horniman during the year 1918.

The most ambitious repertory effort here during 1918 was the talented company organised and run personally by Mr. Dion Boucicault and Miss Irene Vanbrugh for a six weeks' season, from September 23 to November 2. The series of West End plays produced included "Caroline," "Trelawny of the Wells," "Bellinda," and "His Excellency the Governor." The venture proved a huge success.

Another company, who included several members of Miss Hornman's late reper-

tory company, i.e., Miss Irene Rooke, Mrs. A. B. Tapping, and Mr. Douglas Gordon, producer, etc., revived the comedy "Humpty Dumpty" under the title of "Wigs Win," which was followed with "Miss Hobbs" and "Lady Huntsworth's "Wigs Win," which was followed with "Miss Hobbs" and "Lady Huntsworth's Experiment," each play running two weeks.

The Christmas attraction of 1917-18 was "Where the Rainbow Ends," which

had a successful run of five weeks from December 20, 1917, to January 26, 1918. On January 28 Messrs. Murray King and Charles Clark's company opened with "Romance," which had a run of nine weeks.

During the spring and autumn seasons the following plays were staged by touring companies:—"Damaged Goods," "Billeted," "The Little Brother," and

"Sinners."

On May 13 an organised company revived Cicely Hamilton's play "Phyl." A special matinée was given on November 20 by M:ss Jean Sterling McKinley in her old English ballads, assisted by Mr. Harcourt Williams.

On December 21 "Alice in Wonderland" was revived.

New plays produced at the Gaiety, Manchester, during 1916 were:—"Sixes and Sevens," by Susanne R. Day; "The Bubble," by Edward Locke, and produced by Ben Nathan; and "The Farringdon Case," by C. A. Castell.

THE PLAYHOUSE, LIVERPOOL.

By J. JAMES HEWSON.

That the Chairman of the last annual meeting of the shareholders of this theatre was in a position to announce that the year's working showed a profit of £881, against a large loss on the previous year, was very pleasant reading, not only for the shareholders, but for those who have watched the progress of this theatre from its inception under its present régime. The directors have had a weary, uphill struggle to maintain a smiling front on their undertaking They have courageously stuck to it, and through all its past vicissitudes have looked for a day with trust and belief that that day would bring with it a little relief, encouragement, and reward; and it would appear that their faith is being justified.

From the fantastic vagaries of the opening years they have emerged into the broader and more sedate atmosphere of sound theatrical methods and principles, and if their earlier venture had been initiated and conducted on these lines we venture to say that the troubles which have been experienced and overcome would never have become imminent, and the theatre long ago would have strongly

established itself in public favour, as it now seems likely to do.

We can definitely trace the commencement of the sound business principles of management, from the artists' and staff commonwealth. the consolidation of these by Mr. Max Jerome-to whom the directors recently paid a well-deserved compliment-and the continuance of them by Mr. A. S. Pigott, the present manager, who has succeeded Mr. Jerome, the latter having relinquished the management

owing to a temporary breakdown in health.

The theatre is undoubtedly occupying a unique position, in that it is providing a home for that class of stage play, comedy, and drama which is in danger of becoming a rara avis in the provinces under the avalanche of lighter and more evanescent fare at present. The theatre, too, has achieved and maintains the wholesome and much to be desired family atmosphere, as well as a successful appeal to a broader general public.

The changes in the company have been more frequent of late, and if by this individuality has become less marked the changes in the personnel have been

perhaps a little more interesting from time to time.

The new plays which have during the past season seen the light here have not been of a very distinguished character, none of them having risen above the level of sympathetic regard and respectful admiration. Among these new pieces were "After the War," by Gertrude Jennings; "Robin's Father," by Rudolf Besier and Hugh Walpole; "Fancy Dress," a one-act play, by Capt. Merivale; and "The Call of the Road," an adaptation of Tom Gallon's "Great Gay Road," by Mrs. Geo. Norman and David Ellis. Each of these plays ran between two and three weeks, except this last one, which had to be withdrawn owing to the arrangements for the revival of "Fragments," the Christmas bill. Otherwise the play would have enjoyed a much longer run, which it deserved.

Interesting and popular revivals have been made of "Peter's Mother," "Lady Frederick," and "The Adventure of Lady Ursula." The spring season is to see the production of Sir James Barrie's "The Little Minister," in which the stock company will be augmented by several Scotch artists; a new play by Capt. Bernard Merivale, and a revival of "His House in Order," followed by

several new plays by well-known authors.

It will thus be gathered that the theatre is likely to continue in its present stimulating and satisfactory condition.

ABBEY THEATRE, DUBLIN.

Directors: Mr. W. B. Yeats and Lady Gregory; Manager, Mr. Fred O'Donovan;

Secretary, Mr. C. S. Millington.

During 1918 the following plays were produced:—"Aliens," play, in one act, by Rose McKenna, March 12; "Atonement," play, in three acts, by Dorothy McArdle, December 17; "The Grabber," in three acts, by Edward Barrett. November 12; "Hannahan's Oath," comedy, in one act, by Lady Gregory, January 29; "Her Ladyship," comedy, in three acts, by Chas. McEvoy, June 24; "Little Bit of Youth." comedy, in one act, by Christian Callister, May 28; "Spring," play, in one act, by T. C. Muray, January 7; "When Love Came Over the Hills," play, in one act, by W. R. Fearon and Roy Nesbit, January 22.

BIRMINGHAM REPERTORY THEATRE.

Lessee, Mr. Barry V. Jackson; General Manager, Mr. John Drinkwater; Business Manager, Mr. Bache Matthews. Situated in Station Street, Birmingham. Telephone, Mid. 2471 and 2472.

HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

All activity has ceased until after the War.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road London, W.C. 2. Telephone, Gerrard 6950. Telegraphic address, Artifedera, Westrand, London. Affiliated to L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Federation, and the Trades Union Congress. Officers :- Chairman, Mr. Fred Russell; Secretary, Mr.

Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and J. W. Cragg; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings are held every Thursday at the offices at 12.30.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial assistance as regards railroad fares in the United Kingdom, free legal advice, and free legal protection and fire in urance. There is also a death levy of 6d. per head per

member in full benefit. Entrance fee, 5s.; Weekly subscription, 6d.

The Executive are as follow:—Jos. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albini, Charles Austin, A. B. Astor, Wilkie Bard, Leo Bliss, Signor Borelli, Sid Bandon, Harry Barrett, Edwin Barwick, Monte Bayly, Harry Blake, Burnetti, G. H. Chirgwin, S. J. Chapman, Tom Clare, Fred Curran, Morny Cash, W. J. Churchill, Will Cody, Chas. Cohan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Sam J. Downing, John Donald, Harry Delevine, Captain de Villiers, Percy Delevine, Robert Dunning, Johnny Dwyer, Marriott Edgar, Seth Egbert, George French, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, J. W. F. Frame, James Foreman, Chas. Grantley, Bruce Green, Harry Gribben, Fred Griffiths, Gus Garrick, Arthur Hall, Rowland Hill, Geo. Hughes, Carl Hertz, Mr. Hymack, Martin Henderson, Harry Jee, Tom E. Hood, Cecil W. Huxter, Lew Lake, Ted Karno, Chas. Kasrac, Fred Kitchen, Stanley Kirkby, Neil Kenyon, J. W. Knowles, Albert Le Fre, Harry Lauder, Jay Laurier, Fred. Latimar, J. P. Ling, John Le Hay, James Learmouth, Fred Maple, James Mooney, J. C. McMahon, Steve McCarthy, Harry Marvello, Orpheus, Jim Obo, Ben Obo, Jack Pleasants, Courtice Pouncs, Charles Rich, W. B. Raby, J. W. Rickaby, Geo. Ross, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Slone, Max Sterling, Jean Schwiller, Bob Stevens, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Harry Taft, Joe Tennyson, Thora, Deane Tribune, Chas. Ulrick, Chris Van Bern, Bert Vasco, Albert Voyce, Horace Wheatley, Erne Warsaw, Jack Williams, Albert Whelan, John Warren, Ben Whiteley, Howard Ward, Charles R. Whittle, Major Charles, J. Miller Sutcliffe, E. Story Gofton, Lauderdale Maitland, Griff, Tom E. Cliffe, Fred Day, Wal Langtry, Tom E. Reno, Tom Gott, Stanley J. Damerell, Fred Dunstone, and Harry Marlow.

The Annual General Meeting was held on Sunday, January 27, at the Criterion Restaurant, with Mr. Fred Russell, presiding. The balance sheet showed that subscription stamps sold amounted to £3,064 19s. 6d. Funds in hand were represented

by £14,019.

MUSIC HALL ARTIS'I'S' RAILWAY ASSOCIATION.

Founded on February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Cardiff: Agent, Mr. W. F. Moss; Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers for the current year:—Hon. President, Mr. Bransby Williams; Hon. Vice-Presidents, Lieut. Albini, Mr. Charles Austin, Mr. Harry Blake, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Harry Gribben, Mr. Fred Herbert, Mr. Ben Obo, Mr. Fred Russell, and Mr. Albert Voyce; Hon. Trustees, Messrs. J. W. Cragg, G. H. Chirgwin and Syd Walker; Hon. Treasurer, Mr. Charles Coborn; Chairman of Committee, Mr. Bruce Green, Vice-Chairman, Mr. Jim Obo; Hon. Solicitor, Mr. Eugene Judge (Judge and

The annual subscription is 7s. 6d., children, 5s., and entrance fee 5s. The financial position of the Association has improved considerably during the past 12 months, and at the end of the financial year there was a balance of £200 invested in War Loan Stock, and over £500 current account, and £70 in hand. In spite of the many members who have answered their country's call, there were only 121 less members than in

the previous year, and the total number is 4,800.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION,

(With which is Amalgamated the Music Hall Benevolent Institution and the Music Hall Home.)

Founded on December 4, 1907. Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists in the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of

"Brinsworth," Staines Road, Twickenham, where over thirty old performers of both sexes are housed, fed and clothed.

Committee Meetings to consider applications for relief are held every Wednesday at 12 o'clock.

The officers of the Variety Artists' Benevolent Fund and Institution are as follow:—President, George Robey; Vice Presidents, Charles Austin, G. H. Chirgwin, George Graves, Wal Pink, Harry Tate; Hon. Trustees, J. W. Cragg, Joe Elvin, Harry Lauder; Hon. Treasurer, Harry Blake: Auditors, Messrs. Jackson, Pixley & Co.

Executive Committee, 1918:—Robert Abel, Lieut. Albini, Gus Atlas, W. H. Atlas, Sid Baker, Jack Barker, W. Barrett, Edwin Barwick, Monte Bayly, Henri Bekker, Dick Bell, A. Borelli, Burnetti, Tom E. Cliffe, Harry Claff, Chas. Coborn, Syd Crossley, Walter Dale, Stanley J. Damerell, H. M. Darsie, Fred Day, A. de Brean, Captain de Villiers, Marriott Edgar, Seth Egbert, Harry Falls, Albert Felino, Fred Fields, Harold Finden, J. W. Gallagher, Arthur Gallimore, Ken Gallimore, Gus Garrick, W. E. Gillin, Chas. Grantley, Bruce Green, H. Gribben, H. Griff, James Guidery, Jack Harris, A. P. Hemsley, Martin Henderson, Alf Herald, George Herd, Fred Hughes, Jack Hurst, Hymack, C. Kasrac, James Kellino, W. Kellino, J. W. Knowles, Albert le Fre, Alf Leonard, Harry Marlow, Harry Marvello, H. Mason, Fred McNaughton, Gus McNaughton, Frank Melvin, Tom J. Morton, W. W. Mosford, Ben Obo, Jim Obo, Dave O'Toole, Tom Packer, Pharos, Reginald Prince, W. B. Raby, Phil Ray, Tom Reno, Arthur Rigby, Cecil Rutland, George Sanford, Albert Schafer, Norris Smith, Geo. H. Smythson, F. V. St. Clair, Jack Sterzelly, Will Titman, Chris van Bern, Albert Voyce, Syd Walker, Wm. Welsh, Horace Wheatley, Horace White, Ben Whiteley, Bert Williams, and Fred Woellhaf. Chairman, Bruce Green; Vice-Chairman, W. H. Atlas; Secretary, C. Douglas Stuart.

Under the distinguished presidentship for this year of Mr. George Robey the Benevolent Fund and Institution has received an increased amount of support. The President's Special List of Donations exceed £2,000, another £1,000 has been received from the Performer Appeal Fund, over £600 through the 5 per cent. Charity matinee fund. Through the proceeds of a Sunday night Concert at the Hippodrome, Brighton, and a matinee at the Empire, Shepherd's Bush, £100 was realised, which was invested in War Loan, as well as another £1,000. Nearly £2,500 was expended in relief and loans and the maintenance and upkeep of the Benevolent Institution at Brinsworth, Twickenham, during the first ten months of the year. Fourteen artists who died in poverty were buried at the expense of the Fund. The President is generously giving £10 a week, and has promised to give a Sunday concert early in the new year in aid of the Fund, the proceeds to be devoted to the foundation of a permanent reserve fund. There are 30 immates in the Institution, and over 60 weekly pensioners who receive outdoor relief.

THE MUSIC HALL LADIES' GUILD.

The Guild was formed on September 23, 1906, with the object of assisting the wives of artists, who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessaries as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time; to assist widows of artists to find suitable employment, to find employment for children of poor artists and orphans, to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it, to visit the sick, etc. The officers of the Guild are as follows:—President, Miss Vesta Tilley; Vice-Presidents, Mrs. Chas. Coborn and Mrs. Lewis Levey; Hon. Treasurer, Miss Lottie Albert; Executive Committee: Mrs. Harry Bawn, Miss Maggie Bowman, Miss Bessie Clifford, Mrs. Ethel Cosgrove, Miss Milita Dolores, Mrs. Gintaro, Mrs. Charles Kasrac, Mrs. Fred Millis, Miss Ettie Osborn, Miss Irene Rose, Miss Louie Vere.

Hon. Auditors: Messrs. Jackson, Pixley and Co., E.C. Hon. Solicitor: Mr. Harold Seyd, 312, Regent Street, W. Hon. Counsel: Mr. E. F. Lever.

Committee meetings are held every Wednesday, at the offices, 3, Newport House, 16, Great Newport Street, W.C. Secretary, Mrs. R. Davis.

The Guild during 1918 sent over sixty children for a fortnight's holiday at the seaside or in the country. One hundred children with their mothers were given a happy day's outing on July 8 at Karsino. Hampton Court. The annual matinée was held at

the Victoria Palace on December 17, and was attended by the Queen and Princess Mary. A bazaar was held for two days at the Savoy Hotel on May 14 and 15, being opened the first day by the Princess Royal, and the second day by Lady Tree. The Eighth Annual Forget-Me-Not Day was held on June 25, and brought in £272 5s. 2d., which was divided between the Guild and the Variety Artists' Benevolent Fund and Institution.

THE GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 98, Charing Cross Road, W.C. For the present year the officers are as follow:—King Rat, Wm. Banquier (Apollo); Prince Rat, Morny Cash; Scribe Rat, W. H. McCarthy; Test Rat, John B. Barton; Musical Rat, Alf. Leonard; Bait Rat, R. Protti; Collecting Rat, Forest Tell; Trustees, J. W. Cragg and Charles Austin.

THE BENEFICENT ORDER OF TERRIERS.

The Order, founded in December, 1912, by the active members (variety performers) of the Terriers' Association (now dissolved), has held a meeting almost every Sunday evening during the past year.

The Order has "carried on" as usual throughout the war. All claims for benefits

have been paid in full. Further, all members in the Army and Navy have been

exempt from payment of subscriptions.

A fund has also been started to assist the service members upon their discharge, Two members have been killed, about fifteen wounded, and one is still missing.

The only function has been the welcome home banquet to Terrier Jack Harris, upon his return from Germany, where he was a prisoner of war for three years.

The Grand Rally of the Order was held in November.

The Order holds a meeting every Sunday evening in the Terriers Lodge, 93, Westminster Bridge Road, S.E.1 (over the London County and Westminster Bank). The Lodge is open each day for the convenience of members. Letters may be addressed there, and facilities for correspondence, telephone, etc., are provided. The entrance fee is now £7 7s., and the weekly subscription from 1s.

MISCELLANEOUS.

ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.1.) was founded by the late Sir Herbert Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council :-

> Sir Squire Bancroft (President). Sir James Barrie, Bart.,

Sir John Hare,

Sir Arthur Pinero.

Sir Johnston Forbes-Robertson,

Mr. Cyril Maude, Mr. G. Bernard Shaw, Miss Irene Vanbrugh Mr. H. B. Irving, Mr. Gerald du Maurier.

Administrator.-Mr. C. M. Lowne.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually, at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The average number

of students each term during the past year has been 90.

There is a body of ninety-two Associates, consisting of distinguished members of the theatrical and literary professions. The Council and Associates take voluntarily an

active part in the work of the Academy. During 1918 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, and prize-judging, etc. :-Sir Johnston Forbes-Robertson, Lady Forbes-Robertson, Miss Gertrude Burnett, Mr. Herbert Bunston, Mr. Donald Calthrop, Miss Fay Davis, Colonel Robert Loraine, Mr. Dawson Milward, Miss Eva Moore, Mr. Norman Page, Mr. G. Bernard Shaw, Miss Irene Vanbrugh, Mr. Herbert Waring and Miss Henrietta Watson.

The last students' public performance took place at Wyndham's Theatre, and the following programme was performed:—"Poached Eggs and Pearls"; Scenes from "Paolo and Francesca," and "A Midsummer Night's Dream"; "Maurice's Own Idea," by Miles Malleson; "Sur la Lisière d'un Bois," by Victor Hugo, a play in mime and dances. The Bancroft Gold Medal was awarded to Miss A. Turner Robertson; Miss Kay Deane and Miss Molly Burton gaining the Silver and Bronze Medals. The Vedrenne and Eadie Award (of a year's engagement) was given to Miss Winifred

There are four different divisions and usually eight different classes, including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training,

to be of use both to the student and to the manager.

The Academy is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the

The Council, assisted by a generous gift of £1,000 from Sir Squire Bancroft, have constructed a theatre for the students on a site adjoining the present premises. The stage is about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. The theatre, though practically completed, has not yet been opened owing to the war. It will be a great addition to the practical value of the training at the Academy. The present stage and auditorium will also be kept in use.

THE PERFORMING RIGHTS SOCIETY, LIMITED.

Established to issue licenses for the performance of its copyright music by orchestras, pianists, etc., at theatres, music halls, cinemas, concerts, hotels, restaurants, and in all other places of public resort. The Copyright Act of 1911 prohibits such performance without the written permission of the copyright owners, and the Society's license gives the permission required by the Act for over a million modern works in its repertory and in those of the affiliated Societies of France, Italy, and six other countries. Offices: 61-63, Shaftesbury Avenue, London, W. Tel.: Gerrard 7403.

THE UNITED BILLPOSTERS' ASSOCIATION.

President: Sir James Owen, J.P., Exeter; Vice-President, Mr. J. M. Godfrey, Portsmouth; Committee, Councillor Joseph Crookes Grime, J.P., Manchester: Councillor Charles Pascall, London; Mr. L. Rockley, Nottingham; Mr. David Allen, M.A., LL.B., B.L., Dublin; Mr. John Hill, Reading; Mr. W. H. Breare, J.P., Harrogate; Alderman J. Duckworth, J.P., Accrington; Mr. Cyril Sheldon, Leeds; Mr. Walter Hill, London; County Councillor David Weston, J.P., Enfield, Middlesex; Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.; Secretary, Mr. C. G. Wright. Offices, 4 and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in

June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary

Committee to watch all proposed legislation and bye-laws.

THE CRITICS' CIRCLE.

The Critics' Circle was founded in May, 1913, in affiliation to the Institute of Journalists, to promote the professional interests of dramatic and musical critics, and to facilitate social intercourse and the exchange of views upon artistic and out er matters. In its relations with the Institute of Journalists the Circle acts as an auxiliary committee, advising the Council of the London District on such questions as concern dramatic and musical criticism. At the same time it has power to act independently, and its members are not all of them necessarily members of the Institute. The Circle now includes 90 members. Officers and committee for 1917-18:—President, G. E. Morrison; Vice-President, E. F. Spence; Committee, William Archer, E. A. Baughan, J. M. Bulloch, Harold Child, J. T. Grein, Alfred Kalisch, Charles Palmer, A. F. Robbins, John Parker, H. M. Walbrook; Hon. Treasurer, Bernard Weller; Hon. Librarian, G. E. Morrison; Assist. Hon. Librarian, Willson Disher; Chairman, Music Committee, Herman Klein; Hon. Secretary, Music Committee, H. A. Scott; Hon. Sec., S. R. Littlewood, Hall of the Institute, Tudor Street, E.C. 4. Club Room, No. 16 at the Institute.

CONCERT SOCIETIES.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

President, Mr. George Ashton; Vice-Presidents, Messrs. Tom Clare and Bruce Smith; Chairman, Mr. Harold Montague; Hon. Treasurer, Mr. Harry Crozleigh: Hon. Solicitor, Mr. William Sparks; Hon. Auditors, Messrs. Cole, Dickin, and Hills; Hon. Secretary, Mr. Osborne Pearston; and Committee, Messrs. Charles Morton, Harry Briden, Alfred Thomas, Charles Connell, Alan Adair, A. E. Nicholds, Alan Stainer, George Bolton, Herbert Townsend, David Beveridge, Dion Lane, Sydney Locklynne, Fred Wildon, Percy E. Barkshire, and Eric Williams.

The Association consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Annual General Meeting was held on Sunday, May 12, at the Criterion Restaurant, with Mr. William Sparks in the chair. The balance sheet showed £308 7s. 6d. as received by way of income, and an expenditure of £301.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 ls. For country members resident over forty miles beyond London the annual subscription is 10s.6d. The funds in hand exceed £2,000.

Applications for new membership should be made to the Secretary, 9 and 10, Pancras Lane, London, E.C. 4.

CONCERT PARTY PROPRIETORS' ASSOCIATION.

Formed in November, 1913. Objects, to safeguard the interests of concert party proprietors generally, to receive and deal with suggestions for the benefit of members' interests, to establish, by means of meetings and written correspondence, a closer friendship amongst members, and generally to deal with all matters of complaint brought before the executive of the Association.

Only boná fide proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council, elected annually. Offices: 28, Wellington Street, Covent Garden, London, W.C.

KINEMATOGRAPH ASSOCIATIONS.

INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS, LTD.

Office, 62. Strand, W.C. Secretary, J. Brooke Wilkinson. Formed to protect the interests of manufacturers and publishers of films.

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND (Reg. No. 1622 T.)

Secretary, W. Gavazzi King, Broadmead House, Panton Street, Haymarket. Tel: Regeut 6452.

President, A. E. Newbould; Vice-President, A. Cunningham; General Secretary, W. Gavazzi King; Tressurer, Matt. Raymond; Solicitor, Norman Hart; Auditors, A. F. Stoy and Co.; Hon. Consulting Accountants, Sydney Jeffrey, and Co.

General Council:—Birmingham and Midlands Branch, G. F. McDonald, Wm. Astley; Bradford and District, R. Richardson; Bristol and West of England, Tom Channing; Scottish Branch. J. J. Bennell, J. Welsh, Matt Waddell, R. C. Buchanan; Hull and District, Robert Freeman; Leicestershire County, A. Mynard; Leeds and District, Bert Rutter, J. Briggs; Liverpool and Cheshire, S. H. Carter, W. H. Huish; London and Home Counties, A. J. Gale, E. M. Barker, F. R. Goodwin, W. H. Percy; Manchester and District. Fred Carlton, C. A. Weod; Northern Branch, S. Bacon, F. W. Morrison, Thos. Thom son; North Staffordshire, Bert Miller; Notts and Derby, H. B. Stone, J. N. Nutt; Sheffield and District, W. H. Ravenscroft; South Wales and Monmouthshire, H. V. Davies, W. Stone, Rowland Williams; Hants and Isle of Wight, H. J. Hood, S. J. Flatau; Eastern Counties, F. H. Cooper.

CONSTITUTION

The Society consists of A, B, C, and D members. Every branch has powers as provided by these rules, and is subject, in accordance with them, to the control and direction of the Council, but every branch can appoint its own officers and conduct its own business in the manner set forth in Rule X. hereof.

The objects of the Association are :-

- (a) To promote goodwil and a good understanding between all proprietors of kinemas and other places of entertainment, and between them and such persons as work for them, and between them and the manufacturers and the renters of films.
- (b) To provide a fund for the protection of the interests of the members of the Association, to relieve them when in distress, and to protect them from oppression.
- (c) To secure unity of action among proprietors of kinemas and other places of entertainment.
- (d) To promote by all lawful means the adoption of fair working rules and customs of the trade.
- (e) To organise means to secure, and, if at any time considered necessary, themselves supply, means whereby a free and unrestricted circulation of films and other trade requisites may be secured for members of the Association.
- (f) To resist, by all lawful means, the imposition by public authorities, or other persons, of terms and conditions upon the trade which are unreasonable or unnecessary.
- (g) To se ure legislation for the protection of the interests of members, and to promote or oppose and join in promoting or opposing Bills in Parliament.
- (h) To adopt such means of making known the operations of the Association as may seem to the Council expedient.
- (i) To adopt any means which in the opinion of the Council may be incidental econducive to the above objects.

MEMBERSHIP OF THE ASSOCIATION.

1. The Association shall consist of :-

(a) Proprietors of kinemas and other places of amusement approved by the

Council of the Association.

(b) Directors, shareholders, or secretaries of any company, owning or controlling such halls or places of amusement, who shall be nominated by the company and approved by the Council of the Association.

A member may nominate a representative to act for him and on his behalf, provided

that such representative has been duly approved by the Council.

2. Any qualified person may be nominated by a member of the Association, and shall sign a form of application for membership. The Council shall elect or reject the candidate at the next Council meeting held, after the nomination paper and signed form of application have been received by the General Council for seven days. The Council shall vote by ballot, and one vote in three shall reject the candidate. A rejected candidate shall have the right to appeal to General Meeting.

FINANCE.

The Association shall collect funds for the furtherance of its objects, and for the benefit of distressed, persecuted, or unfortunate members. Money shall be received from the following sources:-

1. All members, other than members of the Cinematograph Exhibitors' Association, Limited, shall pay on election an entrance fee of 5s.

2. The members shall consist of four classes, namely, A, B, C, and D. The first three classes shall pay an annual subscription at the following rates, namely: - Members who are proprietors of any hall or halls, place or places of entertainment, or are the authorised nominee of any company, or proprietor of any hall or place of entertainment, duly appointed by resolution of the Board of any such company, and signed by the Chairman and Secretary, or by the proprietor, as the case may be, which comes within class A, an annual subscription of £3 3s, in respect of each hall specified and declared as provided for in clause 4 of this rule. Members who are similarly proprietors of or nominees in respect of a hall or place which comes within class B, an annual subscription of £2 2s. in respect of each hall specified and declared as provided for in clause 4 of this rule. Members who are similarly proprietors of, or nominees in respect of a hall or place which comes within class C, an annual subscription of £1 1s. in respect of each hall specified and declared as provided for in clause 4 of this rule. Class D consists of hon. members who are eligible for branch or district offices, subject to the approval of the Council.

BRANCHES.

Birmingham and Midlands.—Secretary, L. Wheatcroft, C.A., Newton Chambers, 43, Cannon Street, Birmingham. Chairman, G. F. McDonald, Rookery Picture House, Handsworth, Birmingham.

Blackpool.—Secretary, H. A. Deakin, Talbot Chambers, Blackpool.

Bradford and District. -- Secretary, A. E. Shields, Lion Chambers, 29, Kirkgate. Bradford. Chairman, W. Goodall, Goodall's Pictures Ltd., Albion Street, Cleckheaton.

Bristol and West of England .- Secretary, Tom Channing, Baldwin Chambers, Baldwin Street, Bristol. Chairman, Alex. Grant, Cinema Theatre, Castle Street, Bristol.

Scottish Branch.—Secretary, J. Welsh, 79, West Regent Street, Glasgow. Chairman, J. J. Bennell, 81, Dunlop Street, Glasgow.

Hampshire and Isle of Wight. Secretary, S. A. Gough, Shirley Electric Theatre, Southampton. Chairman, H. J. Hood, The Palladium, Southampton.

Hull and District.—Secretary, G. J. Morgan, Hessle Road Picture Palace, Hull. Chairman, R. Freeman, Tower Picture House (Hull), Ltd., Jameson Chambers, Jameson Street, Hull.

Leicestershire.—Secretary, A. Mynard, House Imperial, Narborough Road, Leicester. Chairman, F. D. Gray, Olympia Picture Hall, Narborough Road, Leicester.

Leeds and District.—Secretary, Wm. Clayton, 72, Albion Street, Leeds. Chairman, H. B. Hylton, 2, Ayresome Terrace, Street Lane, Roundhay, Leeds.

Liverpool and Cheshire.—Secretary, W. H. Huish, 39, Blackfriars Street, Manchester-Chairman, Councillor E. Haigh, 10, Commutation Row, Liverpool.

London and Home Counties .- Secretary, Percy Young, 213, Shaftesbury Avenue, W.C.2. Chairman, F. R. Goodwin, 213, Shaftesbury Avenue, W.C. 2.

Manchester and District. - Secretary, W. H. Huish, 39, Blackfriars Street, Manchester. Chairman, J. B. Midgeley, Jun., 83, Bridge Street, Manchester.

Eastern Counties .- Secretary, W. Waters, 98, Prince of Wales Road, Norwich. Chairman, F. H. Cooper, 98, Prince of Wales Road, Norwich.

North Staffordshire. - Secretary, Bert Miller, King's Theatre, Newcastle-under-Lyme, Staffs. Chairman, Councillor G. H. Barber, Palace, Tunstall, Staffs.

Nottinghamshire and Derbyshire.—Secretary, P. H. Henshaw, 15, Long Row, Nottingham. Chairman, H. B. Stone, 2, Forman Street, Nottingham.

Northern Branch.—Secretary, Alfred Smith, 71, Westgate Road, Newcastle-on-Tyne. Chairman, J. Coverdale Bell, 6, Dilston Road, Newcastle-on-Tyne.

Sheffield and District. - Secretary, G. E. Wright, 55, Norfolk Street, Sheffield. Chairman, W. H. Ravenscroft, Cinema House, Fargate, Sheffield.

South Wales and Monmouthshire. - Secretary, G. R. Dewar, 4, Park Place, Cardiff. Chairman, Will Stone, New Hippodrome, Tonypandy.

NATIONAL ASSOCIATION OF KINEMATOGRAPH OPERATORS. (Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its members are qualified

operators of animated picture apparatus.

Objects: -(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section a, 3d. per week; section b, 4d. per week. Certificates are issued to members passing an examination, particulars of which are

supplied on application.

Full particulars of membership and benefits supplied post free on application to the Secretary, at King's Chambers, Portugal Street. Telephone, 1305 Holborn. Telegraphic Address, Stageland, Estrand, London, W.C.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES.

This Association was established on August 20, 1890. It represents those employed in the various stage departments in the use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, kinem tograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administrative staff of a dramatic, variety, or picture theatre, theatrical, or cinematographic business or industry.

It is affi iated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn. Telegraphic Address, Stageland, Estrand, London.

Summary of Objects.—To raise the status of each class and grade of employees by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has Branches in various parts of the United Kingdom. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:-(a) TRADE SECTION MEMBERS. —Open to employees over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one-half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) TRADE AND FUNERAL FUND SECTION MEMBERS—Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The confitution of the Association permits any grade or section of employees eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those

resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices.

During 1918 the membership was about 10,000.

The Association is affiliated with the Australian Federation of Stage Employees.

Any man or woman between the ages of 16 and 65 engaged in any capacity in the entertainment world may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its other purposes.

THE DRAMATIC AND VARIETY THEATRE (Employees') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society, although it is managed by the Executive Committee of

the National Association of Theatrical Employees.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty-five years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and Look of rules. Revised contributions:—Class A.—7d. per week. Class B.—3d. per week. Annual division of the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share), less 1s. deducted to carry on the membership, and if required 1s. for the Benevolent Fund.

King's Chambers, Portugal Street, London, W.C. Telegraphic address:

"Stageland, Estrand, London." Telephone: 1305 Holborn.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902. It consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gastien of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 3d., 4d., to 6d. per week, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same.

The Association has a benevolent fund, and affords free legal advice to members. Office, King's Chambers, Portugal Street, London, W.C. Telephone, 1305 Holborn.

Telegraphic Address, "Stageland, Estrand, London."

AMALGAMATED MUSICIANS' UNION.

Has a membership of over 12,000. General offices, Avenue Chambers, Southampton Row, London, W.C.1. Tel.: Museum, 4427. Registered Office: 135, Moss Lane East, Manchester. Has branches in most of the important cities. General Secretary, Mr. J. B. Williams.

PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED KINGDOM DURING THE YEAR 1918.

ABSENT-MINDED HUSBAND, THE, play, in	Aiglon, L' (The Eaglet) (Cont.).
one set by Henry Seton May 13	Tibertius de LogetM
one act, by Henry Seton. May 13. Daisy DimroseMiss Nora Wadeley	A Counter Doots o
Daisy Dimiose	A Country DoctorMr
James SouterMr. James Lindsay	Prince MetternichMr.
Lily LancasterMiss Louie Pounds	Baron Friedrich Von Genz .
-Palace, Chelsea.	The Attaché of the French
ABRAHAM LINCOLN, play, in six scenes, by	Mr. I
John Drinkwater. Presented by the Bir-	The Archduchess Sophia of Miss
mingham Repertory Company. October 12.	Miss
mingham Repertory Company. October 12.	A LadyMiss V
-Repertory, Birmingham.	Another Lady
ACROSS THE SANDS OF TIME, drama, in	Another Lady
four acts, by Dorothy Mullord. March 11.	Communication Micro
-Battersea Palace.	ScarampiMiss
	An Austrian Sergeant Mr. G
AFTER DINNER, musical cocktail, by Leed-	Count Moritz von Dietrichst
ham Stanley and A. Patrick Wilson. Novem-	Francis Charles
hom A	Francis Charles
BunnyMr. Bernard Knowles	A Litt'e Archduchess
Consess Mr. C. W. Sala	A Little Archduke Miss
GeorgeMr. G. W. Sala	A Tailor Mr
StanMr. Leedham Stanley	A TailorMr. Countess Napoleone Camerata
Zoe Miss Zoe Corner	Countress Maporeone Camerata
VeraMiss Vera Moore	Danes Was Obsessed
Rosalie	Baron Von Obenaus
NorahMiss Norah Doran	Fanny Elssier
-Alexandra, Stoke Newington.	Count Sedlnizky
	First LackeyMr
AFTER THE BALL, musical comedy burlesque,	Second LackeyMr
book and lyrics by Jerold Robinson, music	Third Lackey
by Donovan Maher. October 7Hippo-	Third Lackey
drome, Margate.	A ChamberlainMr
AFTER THE TRIAL, "a timely one-act play,"	Dr. MalfattiMı
by Laure Laurenter January 14	Capt. Foresti
by Laura Leyeester. January 14. Capt. Stephen Andrews Mr. Percy Rhodes Iris Miss Laura Leyeester Mrs. Barford Miss Midred Cotell	Count ProkeschM
Capt. Stephen AndrewsMr. Fercy Modes	Marshal Marmont
ITIS Laura Leycoster	
Mrs. Barlord	Flambeau
Walle Jackson	A WomanMiss
RabyMiss Dorothy Smith	Francis I. (Emperor of Aus
-Euston Theatre of Varieties.	MT.
AFTER THE WAR, play, in three acts, by	A Peasant
Gertrude E. Jennings, September 27.	An Old WomanMiss
AFTER THE WAR, play, in three acts, by Gertrude E. Jennings. September 27. Mrs. EastwoodMiss Dorothy Green	A TyroleseMr.
Clara Indiana Miss Dorothy Green	A Mountaineer
Cona Edison Miss Doris Lloyd	An Austrian Veteran
LieutColonel Eastwood, D.S.O.	General Hartmann
Mr. Lancelot Huton	
Jemima Miss Dora Gregory	AIRMAN'S WIFE, THE, spy
Austin MurrayMr. Otho Stuart	Darrell (October 28, Alex
Lady Florence Hay	ham). December 2.
Pauline Ashcroft	
Nancy Courthorpe Miss Edith Reynolds	Flight Commander Hector Ba
Mr. CarnsbyMr. Arthur Favne	Mr. S
Mrs. Carnsby (A)Miss Freda Fay	Herr Franz Von Hengrin, Mr. A
-Playhouse, Liverpool.	Andrew Moffit, "Andy"Mr.
	Air Mechanic Cowd
AIGLON, L' (THE EMGLET), play, in six acts,	Air Mechanic Sharland
by Edmond Rostand, translated by Louis N.	Frau Solga Stei'er
Parker. Presented at a matinée in aid of	Mrs Contrado Raird Mice
the King's Fund. November 19.	Carrie Baird
Maria LouisaMiss Lettice Fairfax	Loyale ArmadaleMiss
A Maid of Honone Miss Olivia Glanna	Loyale ArmadaleImperial
A Maid of HonourMiss Olivia Glynne Another Maid of Honour	Imperial
Another Maid of Honour Mica Barbara Hannay	ALIEN, THE, play, by W. A.
VIGS PURCEAUS DARMAY	Ministra, IIII, parj, by W. A.

Miss Barbara Hannay

The Marquis of Bombelles
Mr. F. Kinsey Pelle
Theresa de LogetMiss Hazel Jones

A Country DoctorMr. Douglas Muaro
Thertius de LogetMr. Arthur Applin A Country DoctorMr. Douglas Museo Prince MettermichMr. Clifton Alderson Baron Friedrich Von GenzMr. Roy Byford The Attaché of the French Embassy
Baron Friedrich Von Genz Mr. Roy Byford
The Attaché of the French Embassy Mr. Frederic Worlock The Archduchess Sophia of Austria Miss Vane Featherston A Ledy Miss Violet Farebrother Another Lady Miss Mabel Love Lord Cowley Mr. Henry Byatt Scarampi Miss Maine Sharidan An Austrian Sergeant Mr. G. Dickson-Kenwin Count Moritz von Dietrichstein Mr. H. Hamilton Stewart
Mr. Frederic Worlock
The Archduchess Sophia of Austria
Miss Vane Foutherston
A Lady Miss Violet Farehrothes
Another Lady Mica Mahal Lava
Land Company We Have Dune
Conserved Mice Melica Charitan
An Austrian Consount Mr. C. Dieless Essenie
An Austrian Sergeant Mr. W. Dickson-Kenwin
Count Moritz von Dietrichstein
Mr. H. Hamilton Stewart Francis Charles Miss Marie Löhr A Little Archduchess Miss Babs Farren A Little Archduche Miss Sunday Wilshin A Tailor Mr. Peter Gawthorne Countess Napoleone Camerata
Francis Charles
A Litt'e Archduchess Miss Babs Farren
A Little Archduke Miss Sunday Wilshin
A TailorMr. Peter Gawthorne
Countess Napoleone Camerata
Miss Doris Lytton
Baron Von ObenausMr. George Elton
Fanny Elesler Miss Mavis Yorke
Count Sedlnizky
First Lackey Mr. Fred Hill
Second Lockey Mr A Fitzmanrice
Third Lacker Mr Frie Cowley
Pounth Locker Wr A Stavenson
A Chambanlain Mr Howard Sturge
A Chamberland
Dr. Maifatti william Lugg
Capt. Foresti
Count ProkeschMr. Cowey Wright
Marshal MarmontMr. Fred Kerr
Marshal MarmontMr. Fred Kerr FlambeauMr. Lyn Harding
Marshal MarmontMr. Fred Kerr FlambeauMr. Lyn Harding A WomanMiss Blanche Stanley
Marshal Marmont
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward
Marshal Marmont
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haidee Wright
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haldée Wright A Tyrolese Mr. Clifford Mollisone
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haidée Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A Wrife
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haidée Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A Wifte An Anstrian Veteran Mr. R. Wifte
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haldée Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A White An Austrian Veteran Mr. Ben Greet General Hartmann Mr. Julian Roge
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haide Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A White An Austrian Veteran Mr. A White An Austrian Veteran Mr. Julian Roce
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward Mr. G. Barclay An Old Woman Miss Haldée Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A. Write An Austrian Veteran Mr. Ren Grest General Hartmann Mr. Julian Roce
A Tailor Countess Napoleone Camerata Miss Doris Lytton Baron Von Obenaus Mr. George Elton Fanny Elssler Miss Mavis Yorke Count Sedlaizky Mr. Henry Vibart First Lackey Mr. A. Fitzmaunice Third Lackey Mr. A. Fitzmaunice Third Lackey Mr. A. Fitzmaunice Third Lackey Mr. A. Stevenson A Chamberlain Mr. Howard Sturge Dr. Malfatti Mr. William Lugg Capt. Foresti Mr. Ivo Dawson Count Prokesch Mr. Cowley Wright Marshal Marmont Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haidee Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A White An Austrian Veteran Mr. Julian Roce AIRMAN'S WIFE, THE, spy play, by Charles Darrel Oberber 28 Alexandra Ritminger
Marshal Marmont Mr. Fred Kerr Flambeau Mr. Lyn Harding A Woman Miss Blanche Stanley Francis I. (Emperor of Austria) Mr. Dawson Milward A Peasant Mr. G. Barclay An Old Woman Miss Haidée Wright A Tyrolese Mr. Clifford Mollison A Mountaineer Mr. A. Write An Austrian Veteran Mr. A. Write An Austrian Veteran Mr. Julian Roce AIRMAN'S WIFE, THE, spy play, by Charles Darrell (October 28, Alexandra, Birmingbar)
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birming- ham). December 2.
Darrell (October 28, Alexandra, Birmingham). December 2. Flight Commander Hector Baird Mr. Stanley S. Gordon Herr Franz Von Hengrin, Mr. C. Elton-Morgan Air Mechanic Cowd Mr. C. Elton-Morgan Air Mechanic Sharland Mr. John Turner Fran Solga Steiler Miss Flo Norman Mrs. Gertmide Baird Miss Harlette Lowdall Carrle Baird Miss Rafiette Lowdall Carrle Baird Miss Nina Vaughton —Imperial, Canning Town.
Darrell (October 28, Alexandra, Birmingham). December 2. Flight Commander Hector Baird Mr. Stanley S. Gordon Herr Franz Von Hengrin, Mr. C. Elton-Morgan Air Mechanic Cowd Mr. C. Elton-Morgan Air Mechanic Sharland Mr. John Turner Fran Solga Steiler Miss Flo Norman Mrs. Gertmide Baird Miss Harlette Lowdall Carrle Baird Miss Rafiette Lowdall Carrle Baird Miss Nina Vaughton —Imperial, Canning Town.
Darrell (October 28, Alexandra, Birmingham). December 2. Flight Commander Hector Baird Mr. Stanley S. Gordon Herr Franz Von Hengrin, Mr. C. Elton-Morgan Air Mechanic Cowd Mr. C. Elton-Morgan Air Mechanic Sharland Mr. John Turner Fran Solga Steiler Miss Flo Norman Mrs. Gertmide Baird Miss Harlette Lowdall Carrle Baird Miss Rafiette Lowdall Carrle Baird Miss Nina Vaughton —Imperial, Canning Town.
Darrell (October 28, Alexandra, Birming- ham). December 2.

Warrington.

ALIENS, play, in one act, by Rose McKenna. March 12.

March 12.

Mary Lynch Miss Maureen Delany
Fergus Lynch Mr. Arthur Shields
Kathleen Lynch Miss Irene Kelly
Patrick Kane Mr. Louis O'Connor
Con Foley Mr. Fred Harford
—Abbey, Dublin.

ALICE IN SUNDER-LAND, musical farce, by Lance-Cpl. H. R. Hammond (Kenneth Barton), music by Lieut. E. P. May. January 31.—Hylton Castle Camp.

ALL A DREAM, revue, in five scenes, by Billy Clarkson. Principal artists: Miss Billie Rudge, Miss Grace Collins, Mr. Tom Webb, Mr. Bill Hallett, Mr. George Farniey, and Mr. Harry Rickards. March 25.—Palace, Northampton.

ALL ALONE, THE, play, in four acts, by Henry O'Hanlon, June 17.

O'Hamion. June 17.

Esmond, Everard Mr. Paul Farrel
Mrs. Everard Miss Katherine MacCormack
Michael Clery Mr. W. Reddin
Andrew Arnold Mr. P. Hayden
Sheila Clery Miss Molly O'Brien
Sean Hammond Mr. Harold Deane
Agnes Miss Columba O'Carroll
—Hardwick Street, Dublin.

ALL DRESSED UP, musical farcical revue, in three scenes, by Wallace Parnell, with music by Vere Barker. Principal artists: Mr. Ray Kay, Miss Vera Rochdale, Mr. Frank St. Clair, Mr. Billy Firman. March 18.— Empire, Penge.

ALL OVER THE SHOP, musical comedy revue, by Joseph L. Barry, music by Herbert Barnes. Principal artists: Mr. Billy Bernhart, Miss Hilda Mascott, Mr. Ken Barton, Mr. Tommy Way, Mr. Dan Doyle, Miss Elsie French, Miss Nita Van Biene. September 23.—Alexandra, Birmingham.

ALL WRONG, farce, in one act, by Francis Nordstrom. Presented by Albert Whelan (June 17, Pavilion, Glasgow). October 7. Gale Thorne Miss Mary Livingston
Tom Thorne Mr. W. T. Ellwanger
-Holborn Empire.

ALLOTMENTS, revue. Played by Mr. Dandy Page, Miss Nan Orane, Miss Violet Lester, Mr. Austin Webb, Mr. James Stephens, Miss Gladwyn Carmyle, Miss Lucie Victor, Miss E. Hodgkinson. April 29.—Granville, Walham Green.

AN EGYPTIAN FANTASIA, dumb-show piece, invented and produced by Erica Beale. Presented at a matinée in aid of the funds of the Charing Cross Hospital. April 19. Princess Suri-SamaMlle. Arlette Ravenna Priheess Sur-pania Me. Ariebte Arcella Babae-l-Yan M. Layos Olza Miru Lady Willoughby William Williams Fan Bearer Lady Muir Mackenzie Namuras Lady Hewitt A Slave Miss Cherry Malotte Shotfashury -Shaftesbury.

AN OLD CLOWN'S IDOL, sketch, by Bruce Smith, incidental music by Harry Pepper. Produced by Ernest D'Auban. Played by Whimsical Walker and company. March 11. —Collins's, Islington.

AND AFTERWARDS: A PEACE-TIME WARN-ING, play, in one act, by Gertrude R. Wiskin and Martin Lewis. October 6.— Victoria Palace.

ANNAJANSKA, THE WILD GRAND DUCHESS, play, in one act, "from the Russian of Gregory Biessipoff." January 21.

Annajanska, The Wild Grand Duchess (Cont.). Annajanska, the wild Grand Duchess

General Strammfest Mr. Randal Ayrton Schneidekind Mr. Henry Miller First Soldier Mr. Drelincourt Odlum -London Coliseum

ANY LADY, revue, book and lyries by R. P. Weston and Bert Lee, music by Bert Lee. Staged by Gus Schike. Principal artists: Mr. Horace Mills, Mr. Lupino Lane, Misa Claire Romaine, Miss Joyce St. Clair. August 5.—Hippodrome, Liverpool.

ARCADIAN ATALANTA, Greek mime, music by Granville Bantock and others. Pre-sented at the opening of the Fogerty-Ginner season. March 11.—Court (matinée).

OUR, MEDECIN, L', Molière's comedy (originally produced September 22, 1665). Presented at the second performance of the second season of the French Players. March 24.—Queen's (matinée).

ASTHARA, verse play, in three acts, by Dorothy
M. C. MeArdie. May 24.
Asthara Miss Elisabeth Young
Una Miss Lorna MacDonald
Thorgyn Mr. Paul Farrel
Derg Mr. Leonard
Ruore Mr. Dil'on
-Little, Dublin.

AS YOU WERE, fantastic revue, by Arthur Wimperis, adapted from Rip's "Plus ca Change," music by Herman Darewski and Edouard Mathe. Staged by Frank Collins, dances arranged by A. H. Maji ton. Principal artists: Mile. Affice Delysia, Mr. John Humphries, M. Leon Morton, Mr. Clifford Morgan, Miss Mona Vivian, Miss Daisy Hancox, Mr. Strafford Moss, Mr. Hayden Coffin, Miss Polly Prim, Mr. Edward Stillward. August 3.—London Pavilion. Prim, Mr. Edward 3.—London Pavilion.

ATONEMENT, play, in three acts, by Dorothy
Meardie. December 17.

Mrs. Farraher ... Miss Margaret Nicholls
Shawn Farraher ... Mr. Fred O'Donovan
Bridie Farraher ... Miss Columba O'Carroll
Daniel Huggard ... Mr. Fred Harford
Donagh Huggard ... Mr. Arthur Shields
Father MacCarthy ... Mr. Peter Nolan
—Abbey, Dublin.

AWAY FROM THE MOSS, comedy, in three acts, by George S. Morshiel. November 25.

BABES IN THE WOOD, THE, revue-panto-mime. Presented by the London Divisional (58th Div.) Concert Party, "The Goods," at six special matinées. March 11.—The Middlesex.

BACK FROM OVERSEAS, play, by Wilson Howard. May 24.—Royal, Dewsbury.

BACK TO BLIGHTY, naval spy play, in five acts, by Ivy Maurice. September 16.—Palace, Barnoldswick.

BEAUTY SPOTS, musical farce. Presented by Vincent Erne and company. August 26.— Collins's,

BE CAREFUL, BABY, farce, in three acts, dramatised by Salisbury Field and Margaret Mayo from the book of Mr. Field (produced in America under the title of "Twin Beds," May 4, 1914, at the Nixon, Pittsburgh; Fulton, New York, August 14, 1914). March 30.—Royal, Plymouth. April 17.—Transferred to Prince's, June 24. Last performance (the 192nd), July 13.

Harry Hawkins Mr. Edward Combermere Signor Monti Mr. Griffith Humphreys Andrew Larkin Mr. Lawrence Hanray Blanche Hawkins Miss Margaret Bannerman Signora Monti Miss Melen Raymond Amanda Miss Dorothy Hanson Norah Miss Peggy Doran—Apollo.

BELINDA, an "April folly," in three acts, by A. A. Milne. April 8. Last performance (the 72nd), June 8.

Belinda Tremayne Miss Irene Vanbrugh Delita Tiella del Miss Isobel Eisom Harold Baxter Mr. Dion Boucicault Claude Devenish Mr. Dennis Neilson-Terry John Tremayne Mr. Ben Webster Betty Miss Anne Walden

BELOW STREET LEVEL, sketch, by Jessica Solomon. May 2,-Rehearsal, Maiden Lane.

BBRT AND 'ERB, adaptation of an episode in "Half-past Eight," by Hugh E. Wright. -February 18.

-restruary 18.

Lysistrata Miss Madoline Rees
Theta Miss Betty Denard
Iota Miss Florence Nutkins
Althra Miss Ethel Thompson
Newotioa Miss Mary Machie
Amprosa Miss Zoe Lang
Beta Miss Esme Wil ard
Bert Mr. Fred Edwards

"Erb Mr. Syd, Russell

-Palace, East Ham.

Betty Miss Christine Silver
Adams Master Rov Lennol
Geoffrey Master Teddy Hayward
Jimmy Master Hugo Charpentier
Babs Miss Elaine Bisley
Lucy Miss Frances Davis
Lady Muriel Naylor Miss Evelyn Hope
Michael Hylton Mr. Arthur Whitby
Mrs. Devlin. Miss Fortescue
Dick Fellowes Mr. Eric Cow'ey
Styles Miss Kathleen Sinclair
Sir Charles Fellowes, Bart. Mr. J. H. Barnes
Brooks Miss Cecilia

BETTY WAKES UP, comedy, with music, in three acts, by Maiste Robson and John S. Millward, lyrics by Percy Ford, music by Kingsford, Shortland (September 2, Palace, Rugoley). September 9.

Rugeley). September 9.
Philip Strangeways Mr. John S. Mi'lward
Stanforth Dorien Mr. Walter Gilbert
Walters Mr. Arthur de Marr
Inspector Wilson Mr. George Wallace
Madame Delecia Mäss Frances Mather
Martha Miss Kathleen Emmett
Asta Neilson Miss Getrunde Harber
Betty Miss Gertrunde Harber
Betty Miss Maidenhead.

Mr. Arthur Page

Beware Germans (Cont.

Becare German Come.

Oswald Shoeman . Mr. A. Myddleton-Mylos Sir Henry Colbourne . Mr. Harry C. Robinson Lucy Pealmin . Mass Dassy Cook Carmen, Higgswig . Miss May Emery Binnie Bedper . Miss May Emery Binnie Bedper . Miss Gwen Shilton Inspector of Police . Mr. Walter Grahame Several Policemen on Strike . Messrs. Hobb. Kent, and Tees.—Palace. Battersea.

BIDDY, Irish comedy sketch. Produced by E. Holman Clark. November 4.

Holman Clark. November 4.

Lady Aurora Bellars. Mrs. Mary Mersell Mrs. Marjoribanks Smythe. Mrs. Norah Balfour Biddy Miss Judith Wogan

-Palace, East Ham. BILL IN A FIX, sketch. January 28.-Hippo-drome, Richmond.

drome, Richmond.

BING BOYS ON BROADWAY, THE, revue, In two acts and mne scenes, "told" by George Grossmith and Fred Thompson, written by Fred Thompson and Harry M. Vernon, music by Xat. D. Ayer, lyrics by Chillord Grey. Produced by Harry M. Vernon, staged by Gus Sohlke. Principal artists: Mr. George Robey, Miss Violet Loracie. Mr. Arthur Finn, Mr. Dem Agar, Miss Kitty Fielder, the Misses Lorna and Toots Pounds, Mr. Peter Wiser. Miss Bossie C. ford, Mr. Pip Powell, Miss Lou Edwards. Mr. E. Jack Caldwell, Miss Marjoric Carlisle, Mr. Joe Milton, Mr. George Robinson, Mr. Albert Brouett. Mr. Fred Rice, Mr. Frank Leslie, Miss Freda Large, Miss Maxime Craven, and Miss Mollie Molteno. February 16.—Alhambra.

BIRD IN HAND Griv play by Laurence.

BIRD IN HAND, fairy play, by Laurence
Housman. Produced at a matinée in aid
of the Sisters of Mercy homes for working
women and girls. January 4.

Professor Braintree ... Mr. J. Fisher White
Miss Tuckey ... Miss Dansy Weekes
Dr. Locum ... Mr. E. H. Paterson
Elfrida ... Miss Agnes Baddwicy
Bird in Hand ... Miss Jean Vivian-Rees
-Vaudeville.
- Vaudeville.

BIRDS OF PARADISE, musical comedy revue, book by Herbert Sargent, music by Patrick Thaver. Principal artists: Mr. Rupert Hazel, Mr. Frank G. Sort, Miss Florence Vie. Miss Kitty Emson, Miss Poppy Lake. Mr. Douglas Maclaren. November 18.—Empire, Wolverhampton.

BIRTHDAYS, musical comedy revue. October 28.-Pavilion, Ashington.

BLACK BOOK, THE, melodrama, in prelude and three acts, by Leonard Mortimer. July 15.

BLAME THE CINEMA. play, in one act, by Martin Lane. February 4.

The Lody Mrs. Langtry
The Lover Mr. Walter Pearce
The Butler Mr. Henry Deas
London Collseum.

82 BLIND MAN'S BUFF, play, in one act, by Ernest Bramah. April 22. Join Bernge Hatel Mr. D. S. Crewe Inspector Beedel Miss Jessic Danvers Max Carrados Mr. Gilbert Heron —Palace, Cheisea. BOBO, musical comedy, in four scenes. February 11.—Middlesex. BOITE A JOJOUX, LA, ballet for children, by André Heilé, music by Claude De-bussy. Presented at the opening of the Fegerty-Ginner season. March 11.—Court (matinée). BOX O' TRICKS, revue, in seventeen scenes, by Albert de Courville and Wal Pink, with additional sprices by Douguss Forbes, Lessie Haslam, and Harry Graham, music by Dave Stamper and Frederick Chappene, staged by Ned Wayburn, and produced by Albert by Ned Wayburn, and produced by Albert de Conrville. Principal artists: Miss Shriety Kenogg, Mr. Harry Tate, Miss Cicely Debenham, Miss Daphne Polard, Mr. Tom Macnaughton, Mr. Fred Allandale, Mr. Ralph Riggs, Miss Katherine Witchie, Miss Dorothy Jay, Mr. Tom Tweedly, Mr. Ronald Stewart, Mr. H. A. Kennedy, Mr. H. Beesley, and the Ten Loonies. March 7.—London H.ppodrome. BOY COMES HOME, THE, comedy, in one act, by A. A. Mine. Se, tember 9.
Philip Mr. Owen Nares
Unc.e James Mr. Tom Reynolds
Aunt Emily Miss Dorothy Radford
Wary Miss Ada Dick BOY WANTED, musical comedy, by James Salber and George Rowlands, music by George Shaw. November 18.—Hippodrome, Margate. EROKEN DOLL, A, play, by Gladys Hastings-Walton (December 31, 1917, Royal, Barns-ley). May 27.—Royal, Woolwich. BUBBLE. THE, comedy, in four acts, by Edward Locke 'produced 'n America, January 18, 1915, Schenectady; April 5, 1915, Booth, New York). September 9.—Gaiety, Manchester. October 28. Jacob Cohen Mr. Ben Nothan Joseph Marks Mr. Lauderdale Maitland David Goldsmith Mr. Ronald Colman Mrs. Cohen Miss Joan Pereira Rosa Miss Annie Trilnick -Wimbledon. BUBBLES FROM BUBBLY, extract from the revue "Bubbly" (May 5, 1917, Comedy), Played by Miss Phyllis Monkman, Mr. Jack Buchanan, Mr. Gilbert Childs, Mr. Douglas Phil.ips, Miss Margaret Campbell, etc. April 22. - London Co iseum. BUILDING FUND, THE. William Bovle's comedy (April 25, 1995, Abbey, Dublin). Presented by the Irish Plavers during the second week of their London season. April 8.—Court. Lieut.-Commander Leveson

BURGOMASTER OF STILEMONDE. THE, an English version of a play, in three acts, by Maurice Maeterlinck. October 4. Cyrille van Belle, Burgomaster of Stile-

Cyrille van Belle, Burgomaster of Stilemonde Mr. Martin Harvey
Isabele Miss N. de Silva
Floris Mr. Vere Bennett
Major Baron von Roehow Mr. Fred Grove
Lieut Ctto Hilmer Mr. Waiter Pearce
Lieut Karl von Schaunberg. Mr. Leo Casselli
The Municipal Secretary Mr. Adred Tibberson
Claus Mr. Rutlend Barrington
Jean Gilson Mr. J. Cooke Bereford
Rurgomaster's Footman Mr. Roger Alwyn
German Sergeart Mr. Leonard Cassell
—Lyceum, Edinburgh.

BUZZ BUZZ, revue, by Arthur Wimperis and Rona'd Jeans, music by Herman Darewski, musical numbers staged by J. W. Jackson, costumes and scenery under the supervision of Arthur We'gall. Principal artists: Miss Margaret Banneeman. Mr. Culeb Porter. Mr. Nelson Keys, Mr. Walter Williams, Miss Gertrude Lawrence, Miss Vera Lennox, Mr. Abbert Wallace. Mr. Dan O'Neill. Miss Poppy Da'e, Miss Doris Llewelyn, Miss Galys Miles, Miss Vio'et Leicester. Miss Eunice Broadwood, Mr. William Pringle. December 20.—Vaudevi'lle. 20.-Vaudeville.

BY PIGEON POST, play, in three acts, by Austin Page. March 30 (produced in America, at the Broad Street, Philadelphia, November 12, George M. Cohan; New York, November 25). Last performance (the 378th), December 14.

B'ondel Mr. Hubert Willis Bondel Mr. Hubert Willis
Lacken Mr. A. E. George
Captain Paul Chalfont Mr Arthur Wenter
Madame Chalfont Ms Kate Phillips
Major Pierre Vaudry Mr. Hugh Buckler
Dr. Marie Latour Miss Madge Tithers age
Colonel Laroque Mr. A. 8. Homewood
Margot Latour Miss Dorothy Lane
General Delapierre Mr. C. V. France
Garrick

CALL OF THE ROAD, THE, adaptation of Tom Gallon's novel, "The Great Gay Road," in a prologue and three acts, arranged by Mrs. George Norman and David Ellis, Decem-

Bill
Perkins
JoeMr. Richard Bird
Mrs. Grogan
Hilray Tolfrey Kite Mr. Lance of Hilton
PolicemanMr. Howard Lesite
Nancy
Azr ea Vicary Miss Margery Bryce/
Rodney FosterMr. Richard Bird
Backus
Sir Crespin Vickery
Colonel Trigg
-Playhouse, Liverpool,

CALLED UP, play, in eight scenes, by E. Vivian Edmonds. July 18.

Vivian Edmonds. July 18.

Reggie Travers. Mr. E. Vivian Edmonds
Bill Blower. Mr. Frank Fountain
Eric Mulins. Mr. Rupert W. H. Corri
Ernoch Hverves. Mr. John F. Prestor
Mr. Smith. Mr. J. Andrian Byrne
Samuel Butterworth. Mr. Fred G. Kay
Billy Blair. Mr. Ernest Vosey
Fritz. Mr. Ernest C. Winn
Mr. Sykes. Mr. Tem Howard
Rhoda Hargraves. Miss Minn'e Watersford
Matilda Hargraves. Miss Florence Davis
Li'ian Alice Jinks. Wiss H. Graham Edwins
Mary Darling. Miss Gladys Ford-Howitz
Marneleys. Barneley. -Royal, Barnsley.

CAMOUFLAGE, war musical comedy, in ten scenes, book and liries by Alfred Parker, music by Lawrence Wright, dances and en-sembles by George Shurrey, the whole originated and produced by Joe Peterman (March 4, King's, Portsmouth). March 11.

Admiral J. T. Fanecourt, R.N. Mr. W. Watkin Wynne George Smith, alias Otto Schmidt Mr. William Wilfred James Dawson Mr. 8. C. Saltmarsh Joe Smith Mr. M. Harris Saltey Jack Mr. Harry Turner P.O. Hackett, R.N. Mr. G. Harris James Fenton Mr. Richard F. Symons Marie Torpedo Miss M. Mack The Duchess of Taytree Miss Mary Polson Lady Freidrichs, known as Sonia Miss Mildred Cottell Peg Magdalen Miss Prue Tempete.

—The Middleser.

-The Middlesex.

CARRY ON. Scottish spy play, in four acts, by G. Gorden Jefferson and R. F. Morri-son. August 5. (Title afterwards changed to "The Secret Aeroplane.")

to "The Secret Aeroplane.")

Sir John Douglas ... Mr. William S. Palmer
Cant. Stan ey Douglas ... Mr. Jerrold Heather
Colonel Maxwell, V.C. ... Mr. Fred A. Marston
Capt. Rudolph von Essenbourg
Mr. Robert Ferris
Sgt. Sandy M'Allister ... Mr. Robert Robertson
Hamel Clentz ... Mr. J. Halston Crimmins
Mary Wilson ... Miss Lalla Stanhope
Carline von Krechner ... Miss Leah Corentez
Maggie M'Allister ... Miss Lily Leoni
W'ilfred Martin ... Mr. Robert J. mes
Jimmy Morris ... Mr. John Higgins
Bobby Paterson ... Mr. David Anson
—Paisley, Paisley.

CELESTIAL BRIDE, A. farce-comedy, by H. Charce Newton, music by John Crook. December 9.-Hippodrome, Balham.

RTIFICATES, piece, by Charles Baldwin, music by Snell Robinson. Presented by the Six Brothers Luck November 19. President Six B-others Luck. November 18.—Eunpire, New Cross.

CHANDELIER, LE, Alfred de Musset's comedy.

Presented at the second performance of the second season of the French Players. March 24.-Queen's (matinée).

CHANGE OF TACTICS, A. comedy sketch, in one scene, by Cyril Fitch and Margaret Kaye. June 24.

..... Mir. Tom Walls Sergeant B'eary Miss Du'cie Ducie Viss Eva Kelly Co'onel Cobbly Mr. George de Lara Private No. 6 Mr. Tom Tindall Lieut. Doneld Wobmonds ey. Mr. G. P. Huntley -London Co'iseum

APLEY'S AUNT, revival of Brandon Thomas's farce (February 29, 1892, Rury St, Edmunds; December 21, 1892, Royalty). December 16.—Garrick, CHARLEY'S

CHEATING CHEATERS, play, in four acts, by Max Marcin (produced in America, June 19, 1916, at the Savoy, Asbury Park, N.J.;

Cheating Cheaters (Cont.).

August 9, 1916, E.binge, New York). February 4. Last performance (the 67th), March 30.

Steve Wilson Mr. Sam Livesey Antonio Verdi Mr. Henry Adaes George Brockton Mr. Brancion Hurst Neil Brockton Miss Barbara Gott Nan Carey (alias Ruth Brockton)

ran Carey (anas Ruth Brockson)

Ira Lazarre Mr. George Filten

Mrs. Panner Mrs. Ryrle Britew

Tom Palmer Mr. Alec Fraser

Edward Palmer Mr. J. H. Bazzes

Ph.I Preston Mr. Methael Shebbooke

Martin T. Hanley Mr. George Stephsmon

Holmes Mr. William Raston

CHILDREN'S TALES, THE, music by M. Liadoff. Presented by the Russian Ballet. December 23.-London Coliseum.

OHINESE PUZZLE, THE, play, in four acts, by Marion Bower and Leon M. Lion (July 1, Shakespeare, Liverpool). July 15. (Produced in America, June 24, Poly's, Washington.) Run suspended on December 14 with the 102nd performance.

with the 102nd performance.

Naomi Melsham Miss Ethel Irving Mrs. Melsham Miss Ruth Meray Victoria Cresswell Mrs. Mercia Crasswell Mrs. Ether O'Malley Aimée de Villeseptier Miss Mercia Crasson Lady de la Haye Miss Lillan braithwaite Paul Marketel Mr. Eille Norwood Sir Roger de la Haye Mr. John Hawell Armand de Rochecorbon. Mr. G. de Warfaz Hon. William Hirst Mr. Regina d Ma'colm Aaron Quant Mr. R. Carey Fairfax Sir Aylmer Brent Mr. E. Ashiey Marvin Dr. Fu Yang Mr. R. Osuslton Riche Fee Sing Mr. A. B. Imeson The Marquis Chi Lung Mr. Leon M. Lion New Marquis Chi Lung Mr. Leon M. Lion New Mr. New Marquis Chi Lung Mr. Leon M. Lion New Mr. New Mr. New Mr. New Mr. New Mr. New Mr. Leon M. Lion New Mr. New Mr. New Mr. New Mr. New Mr. Leon M. Lion New Mr. Mr. Leon M. Lion New Mr. Mr. Leon M. Lion New Mr.

CHINESE SILK, sketch, in dumb show. Presented by Mile. Andree d'Henry. July 1.-Hippodrome, Portsmouth.

CINDERELLA, ballet. Produced by Miss Margret Morris, and performed by her publis, December 21.—Margaret Morris, Chelsea (matinée).

CIRO'S FROLICS, revue, in eight episodes, book, music, and lyrics by R. P. Weston and Bert Lee. additional lyrics by Melvibe Gideon (October 29, 1917. Hippodrome, Portsmouth). Principal artists: Miss Beth Tate, the Two Bobs, Mr. Tubby Edlin, Miss Nora Moore, Sinclaris and Daiva, Mr. L Leon, Mr. Fred Foster, Miss Lynox. November 25.—Empire, Kiburn.

COME WHAT MAY, South African play, in three acts by Patrick O'Malley (February 18, Royal, Worthing). March 4.

John Bretor Mr. F. Rawson Buckley Robert Robertson ... Mr. Charles Vane Hon. Charles Moffit ... Mr. Oliver McKenzie Mauchier ... Mr. Howard Covency Jacob Mr. Percy Lyle
A Black "Boy" Mr. Wm. Baker
Maud Robertson Miss Maud Cressall
Kate O'Brien Miss Bessie Bedford
Grace Treasure Miss Grace Denbeigh Russell -Grand, Croydon.

COINER, THE, Bernard Duffy's comedy (December 8, 19:5. Grand Onera House Belfast). Presented by the Irish Players during the second week of their London season. April 8 -- Court

COQ D'OR, LE, English version of N. Rimsky-Korsakow's opera, by Edward Agate. Presented by the Beecham Opera Company. (The opera was given by the Russian company at Drury Lane on June 15, 1914.) July 19.—Drury Lane.

CORNER SHOP, THE, play, in one act, by James Sexton and Michael O'Mahony. May 20.

Mrs. Fitzgerald Miss Doris Lloyd
Mary Joyce Miss Mary Goulden
Tom Fitzgerald Mr Terence O'Brien
Mat Hannigan Mr. Clive Woods
Dermot Fitzgerald Mr. Frank Milray
—Playhouse, Liverpool.

CORTEGE, modern harlequinade, by H. R. Barbor, music by Granville Bantock. Presented at the opening of the Fogerty-Ginner season. March 11.—Court (matinée).

COURRIER DE LYON, LE, adaptation of "The Lyons Mail" (March 16, 1850, Gaité, Paris; June 26, 1854, Princess's, London). Presented by the officers of the 5th Batt. of the Middlesex Regiment at four military charity matinées. February 8.—Court.

CRY OF THE CHILDREN, THE, Russian sketch, by Percival H. T. Sykes. January 3.—Euston Theatre of Varieties.

CRYSTALS, comic playlet, by Bert Lee, R. P. Weston, Geo. W. Pilkington, and Jane Smith (December 2, Empire, Liverpool). December 16.

William Huntley Mr. Adolph Luck
Major Claude Gatling Mr. Brian Daiy
Mabel Chetwynd Miss Kathleen Barbor
Paullette Mile. Rie Costa
Browning Mr. Fred Rex
Smith Mr. Fred Gretton
Jimmy Josser Mr. Erne Lotinga
—Palace, Hammersmith.

CUPID IN A CARAYAN, comedy, in three acts, by Ernest Goodwin (originally produced at a matinée on February 9, Empire, Swindon). June 24. Last performance (the eighth), June 29.

eighth), June 29.

Bamfield Mr. Bromley Challenor
Monk Mr. Alexander Bradley
Ifflestein Mr. H. Tripp Edgar
Jarge Gubbins Mr. Charles F. Lloyd
P.C. 99 Mr. J. W. Wilkinson
Bettha Babbage Miss Minnie Leslie
Mrs. Grampette Miss Julia Bassett
Anne Grampette Miss Dorothy Duncan
Maid Miss Beatrice Scott
Rose Nuiegente Miss Marjorie Bellairs
— Kingsway.

CUSHY JOB, A, comedy playlet, in one act, by Capt. E. C. Baker (January 7, Hippodrome, Sheffleld). February 4.

Corporal Mr. Howard Law
Mrs. Iggins Miss Fanny Wallace
Capt. B. Mr. Fred Hill
Sebastian
Goldsilverstein Mr. Andrew Storm
Peggy Perkins Miss Mary Allen
Joyce Mise Molly Suffield
Frances Miss Lillian Wallace
Mrs. B.

DABCHICK, M.P., play, by Haddon Scott. July 3.—Metropole, Glasgow. DAMAGED GOODS, revival of Brieux's play (produced privately by the Authors' Producing Society, February 16, 1914, Little), by Mr. James Bernard Fagan. August 31. —Court. Last performance (the 56th), October 19.

DANTE AND BEATRICE, opera, in three scenes, music by Eden Philipotts, book by W. J. Miller. Presented by the Carl Rosa Opera Company. June 7.—Shaftesbury.

DAUGHTER OF FRANCE, A, war sketch, by Lucienne Deroyle. August 12.

H.H. Prince Oscar Von Frankhamen

DAWKINS, sketch, by Mrs. O. C. Greenaway.
Produced at a matinée in aid of the funds
of the Charing Cross Hospital. April 19.
Hon. Mary Carter ... Miss Isabel Ohmead
Gertie Gates ... Miss Mary O'Farrell
Louisa Robb ... Miss Milsom Rees
Jimmy Dawkins ... Mr. Arthur Cleave
—Shaftesbury.

DEAT CITY, THE, tragedy, in five acts, by Gabriele d'Annunzio, translated by Arthur Symons. Presented by the Stage Society, February 25.

Bianca Maria Miss Barbara Everest
Anna Miss Maire O'Neill
The Nurse Miss Evelyn Hall
Alessandro Mr. William Stack
Leonardo Mr. Robert Farqui arson
—Court.

DEAR SIR,—UNLESS, sketch, by Michael Morris. February 4.

The Hon. Tony Marsh ...Mr. Stanley Logan
SnaithMr. Ben Field
Samuel Snaith ...Mr. Townsend Whiting
The Lady Aileen ...Miss Doris Mansell
—London Coliseum.

DECISION, THE, playlet, presented by Mr. Alec Maclean at a performance given in aid of the Red Cross. November 30.—Town Hall, Amersham.

DIVOROE OR DISHONOUR, drama, in six scenes, by Frederick H. U. Bowman. August 19.

Desmond Kay Mr. Walter H. Wilson Stephen Gledsdale Mr. Eric Morden Dr. Joseph Trench Mr. John Durant Roger Beverly Mr. C. Alan Hineson Lionel Kirk Mr. Joseph Poulton Pat Sumner Mr. Fred Rignold Dolly Adair Miss Mandia B. Douglas Florence Beverley Miss Violet Ingram —Grand, Plymouth.

DOG SHOW, THE, farcical sketch, in three acts, by Will Vasey. March 4.

PLAYS OF Z	THE YEAR. 85
Billy Brisket Mr. Reg. Bolton Coul Mr. Geo. Green Dorothy Tompkins Miss Suste Belimore Hans Velidam Mr. J. P. Marsden Horatio Tompkins Mr. Hy Egglinton Captain Hardbake Mr. Arthur Stratton —Empire, Rotherham. DOMES OF SILENCE, sketch, by Dion Clayton Catthrop. Produced at the Theatelcal Garden. DOMESTIC AGENCY, THE, playlet, by J. St. Aubym. Presented by the pupils of the Florence Eillinger Dramatic School. November 15.—60, Paddington Street, W.	Eyes of Youth (Cont.). Picquard
DUTY, Seumas O'Brien's farce of County Cork rural life (December 16, 1913, Abbey, Dublin). Presented by the Irish Players during the second week of their London season. April 3.—Court. DUTY! AND THE GIRL play, by Clifford Rean. July 22.—Royal, Stratford. EARLIER WORKS OF SIR RODERICK ATHELSTANE, THE, "a romantic bio- graphical fragment," in three acts and an epirogue, by H. F. Rubenstein. Presented by the Pioneer Players. June 2. Roderick Atheistane. Mir. Leon M. Lion Stanley Hull Mr. E. J. Caldwell Gwendolen Atheistane. Miss Gwen Richardson Mr. Athelstane Miss Gwen Richardson Mr. Athelstane Miss Gwen Richardson Mr. Athelstane Miss Gwen Richardson Hilda Dickins Miss Helena Millais Mr. Panton Mr. Sydney Pease —King's Hall, Covent Garden.	FACE FROM THE PAST, A, play, in six sesses by A-feed Beekett and Kathseen Mayne, May 20. Capt. Hon. Lesite d'AlroyMr. Affred Beskett Robert GrayMr. Geo. D. Knight Karl SchmidtMr. Jack Gibson Prederich von KuchtmaanMr. Len Danner Baron von GottchMr. Len Danner Baron von GottchMr. E. Mann Marion RedfernMiss Marie Danvers "Nemo," Le Petit Hero. Miss Queenie Malcolm Dollie DimpleMiss Emilie Davies Vere GrayMs Kathleen MayneEmpire, Oswestry FAIR AND WARMER, farce, in three acts, by Avery Hopwood (produced in America, October 25, 1915, Empire, Syracuse; November 6, 1915, Blitinge, New York; May 6, Prinoe's, Manchester). May 14.
EDE'S TROUBLE, play, in one act, by Mrs. Harold Gorst. May 29.—Studio Club. END OF THE TRAIL, THE, melodrama, in nine scenes, by Ruth A. Zillwood (January 14. Junction, Manchester). August 26. Stanley Brent. Mr. Robert Monte:gle Ratty Roper Mr. Robert Monte:gle Ratty Roper Mr. Robert Monte:gle Ratty Roper Mr. Robert Madil Ah Wah Mr. Charles Foster Peter Arden Mother Mr. Edgar Mendonca Reverend Mother Miss Evic Conway Miriam Arden Miss Iza Lyndon Kitty Marlow Mr. Edic Macklin—Palace, Battersea. EVERYBODY'S HUSBAND, play, by Gilbert	Billy Bartlett
Camman (originally produced by the Birmingham Repertory Company, April 14, 1917). Presented at four performances in aid of the British Red Cross Society by the teachers and pupils of Miss Maud Gibson's academy. June 29.—Court. EXCUSES; OR, WHY THEY WERE LATE, revue, in two acts, by Capt. E. Green Foley, R.A.M.C. Presented by the Summer-down Convalescent Camp. September 30.—Pier, Eastbourne. EYES OF YOUTH, play, in three acts, by Max Marcin and Charles Gvernon. Produced by Mr. Lan Robertson. (Produced in America, May 12, 1917, Stamford, Conn.; Maxine Elliott. New York, August 22, 1917. September 2. Asa Ashling Mr. Robert Maclachian Rita Ashling Mr. Robert Maclachian Rita Ashling Mr. Robert Maclachian Rita Ashling Mr. Percival Keitley Peter Judson Mr. Evan Thomas Robert Goring Mr. James Lindsay Paolo Salvo Mr. E Dagnall Gina Ashling Miss Gertrude Elliott A Yogi Mr. Ian Robertson Joan Mr. Ian Robertson Joan Mr. Ian Robertson Joan Mr. September 20.	FANCY DRESS, play, in one act, by Bernard Merivale, September 7. Butterfly Miss Doris Lloyd Domino Mr. Paul Hansell Shepherd Mr. Lancelot Hildon Convict Mr. Otho Stuart Warder Mr. Howard Leslie —Playhouse, Liverpool. FARRINGDON CASE, THE, comedy, in three acta, by C. A. Castell. November 18. Diana Quest Miss Sybil Arundale Mary Mrs. A. B. Tapping Mrs. Chevrell Miss Elleen Munro Mr. Chevrell Mr. Percy Jackson Tom Quest Miss Belleen Munro Mr. Gordon Bailey Admiral Dale Mr. Farren Soutar Rosamund Miss Mary O'Farrell Virginia Leeven Miss Joy Chatwyn Miss Cutiler Miss Joy Chatwyn Miss Cutiler Miss Olivia West Batton Mr. George P. Lester Billy Bellamy Mr. Vernon Crabtree Capt Macgregor Mr. C. Osbourne Jim Chevrell Mr. George Relph —Galety, Manchester.

FEMALE HUN, THE, play, in four acts, by Waiter Melville. Produced by Waiter and Frederick Melville, music composed by Ernest Vousier, scenery by H. K. Browne and Lyceum Studio. October 2. Run suspended on December 21 (the 105th performance).

Capt. Dennis Maxwell ...Mr. Herbert Mansfield Leut. Eddae Laurence ...Mr. Bert Randali Pte. Bin Baxter ...Mr. Lesie Carter Susan Baker ...Mr. Lesie Carter Susan Baker ...Mr. Lesie Carter Weiss ...Mr. Philip Hay John Brown ...Mr. F. Joynsen-Powell Von Stein ...Mr. Arthur Nicholas Baron Arnheim ...Mr. Chris Olgar Grace Pearson ...Miss Gladys Mason General Grant ...Mr. Chris Olgar Julian D'Arcy ...Mr. J. C. Aubrey Lord Pitcher ...Mr. Hugh Montgomery George Wilson ...Mr. Ernest E. Norris Lutz ...Mr. A. Percy Tophitzer ...Mr. A. Percy Tophitzer ...Mr. A. Percy Tophitzer ...Mr. A. Percy Tophitzer ...Mr. Mr. Jerroid Manv.lle Betty Backford ...Miss Hilda Vaughan Constance Vivian ...Miss Annie Saker ...-Lyceum ...

FIDDLE-DE-DEE, revue, in seven scenes.

Produced by Albert de Courville. Principal artists: Mr. Stan Paskin, Miss Mona Vivian, Miss Kitty Emson, Mr. Dare Philaips, Mr. James Hooper, Miss McCarthy, Miss Maldinson, Mr. Walton, Miss Margery Daw, Mr. Mannering. May 27.—Empire, Finsbury Park.

FIDDLESTICKS, revue. Presented by Bert Tupman. October 28.—Bedford, Camden Town.

FISHER GIRL, THE, revue, by Dick Ray. November 11.—Bedford, Camden Town.

FIVE NIGHTS, play, by Victoria Cross (April 1, Grand, Swansea), June 10. (A dramatised version of Victoria Cross's novel of the same name was produced in America at the Grand Opera House, Brooklyn, August 31, 1914.)

Trevor Mr. Philip Anthony More.y Mr. Thomas Barry Capt. Lawton Mr. Alien H. Leamy Hop Lee Mr. Tim Ryley Miss Fothergill Miss Muriel Langley Veronica Miss Sylvia Bassano Suzee Miss Betta Charna Trevor's Manservant Mr. C. Hilier Viola's Maid Miss Lena Anson Maid at Hotel in Frisco. Miss Ruth Manning Trevor's Nurse at 'Frico Miss Muriel Gaffney Trevor's Nurse at 'Frico. Mr. Rhodes Watson Ticket Agent Mr. George F. Watts The Costumier Miss Ernestine Jack Viola Miss Phylis Joyce —Borough, Stratford.

Viola Miss Phyllis Joyce

—Borough, Stratford.

FLASH FRED, sketch, by Percy Bradshaw.

Piayed by George Clarke and company.

April 1.—Empire, New Cross.

FLASHLIGHTS, revue, by P. T. Selbit, music by George A. Stephens and Vincent Exley (September 30, Hippodrome, Dover). October 28.—The Middlesex.

FLORA, musical comedy, in three acts, by Harry Grattan, music by Herman Darewski and Melville Gideon, lyrics by James Heard rai Davy Burnaby, March 12. Last performance (the 72nd), May 7. Cokeby Mr. Alfred Ph Ilips Horace Lobley Mr. Willie Hartill M'ss Maple Miss Cee'lly Guiver Mrs. Brapwick Miss Veroncea Brady Philemiaa Brapwick Miss Florence Bayfield Jac. Toruner Mr. Walter Williams Hamilton P. Brapwick Mr. Lennox Pawle Lucas Whittle. Mr. Jo Nightingale

Flora (Cont.).

Gwendoline Brapwick Miss Blanche Tomlin Flora Brapwick Miss Gerbe Millar The Vicar Mr. Windham Guise Mr. Griffen, F.R.H.S. Mr Murri Moner, eff The Earl of Knowe Mr. Ralph Lynn Mrs. Merwyn Miss Holford Beringer Daphne Danynple hiss Ense Gregory Nissle Noggie Miss Helen Beltramo Nadjy Ensis Mass Mathiera Vincent Coole Koigh Miss Flora Le Diecon Marquis of Ince Mr. George Grundy The Hon. Charles Dudley, Mr. Arthur Wellesley —Prince of Wales's.

FLOWER GIRL'S DREAM, THE, children's ballet. Played by the pupils of Miss Fio Martell and Miss Amy Elstob. March 30. —Grand, Croydon.

FOLLOW THE GIRLS, musical comedy revue, written and produced by Harry Curwen. August 26.

Rosie Reval Miss Gertie Zack
Dorothy Miss Margot Steed
Vi Miss Vi Trevelyan
Fifi Miss Laur Purvis
Teddie Verral Mr. Lawzon Frazier
Cuthbert Mr. George Rall
Billy Buster Mr. Haro d Baker
—Grand, Accrington.

FOR HIS LADY'S HONOUR, drama, by Lodge
Peroy and Henrietta Schrier. March 18.
Lieut. Jack Seymour. Mr. William Hayward
Capt. Ferdinand. Mr. John William
Coinel Boocasin. Mr. Dane Clark
Isaacs. Mr. Fred Blake
Lieut. Nicholas. Miss Louisa Bates
Geraldine de Marenso. Miss Kathleen Harrowby
Lucy Layton. Miss Apnie Graham
Kathleen Isaacs. Miss Marie Horn
Maria Thesilger. Miss Ruby Lee

FOR THE FLAG, drama, in nine scenes, by M.P. Run under the auspices of the Federation for Discharged and Demobilised Sallors and Soldiers. September 2.

Federation for Ducharged and Demobilised Sadiors and Soldiers. September 2.

Capt. Edward Montague ... Mr. Haro d Heath Van Der Blom ... Mr. Wilfam Grainger Harry Wi.cox ... Mr. Louis Gaye Fritz ... Mr. Alfred W. Beale Lord Sussex ... Mr. Edward Maples Jules ... Mr. Fed Mace German Officer ... Mr. Jack H. Beale Sergt. Brown ... Mr. Albert Bramber Signalman Williams ... Mr. George Carter P.C. Hawkins ... Mr. Arthur Bogue Delphine ... Mrss May Hallet Lady Marjorie ... Miss Renée Bevan Irma Montague ... Miss Clarice Amber —Empire, Edmonton.

FORTUNE'S IDOL, musical comedy revue, in five scenes, book by Billy Clarkson, music composed and arranged by Billy Clarkson. Principal artists: Mr. Billy Bell, Miss Flo Guest. Mr. Fred Ramsdale, the Hendreas, Mr. Tom Webb, the Four Emeralds. May 6.--Hippodrome, Stoke-on-Trent.

FOURTEEN DAYS' LEAVE, drama, in four acts, by J. Leicester Jackson. November 4. —Princess's, Glasgow.

FOX AND GEESE, comedy, in three acts, by Susanne R. Day and G. D. Cummins (Pebruary 2, 1917. Abbey, Dublin). Presented by the Irish Pluyers at the onening of their London season. April 1.—Court.

FRAGMENTS, revue, in five scenes, by P. T. Selbit. Principal artists: Mr. Ben Taylor, Miss Bonny Browning, Mr. Syd le Fre, Miss Sivia Petina, Mr. Donald Brown, Mias Peggy Dare. May 27.—Palace, Bath.

FRAGMENTS FROM FRANCE, piece, in two acts, by ex-sergt. Wilson Bennett and Capt. John Macharen. Presented by the Silver Badge Prayers (November 4, Herne Bay). December 9.

-Dalston.

FREAKS, THE, "an Idyll of Suburbia," in three acts, by Sir Arthur Pinero. Febru-ary 14. Last performance (the 51st),

ORDINARY MORTALS.

ORDINARY MORTALS.

Mrs. Herrick (née Smith) . Miss Irene Rooke Ronald . Mr. Leslie Howard Sheia . Miss I.obel Elsom Lady Ball-Jennings . Miss Helen Ferrers Sir Norton Ball-Jennings . Mr. C. V. France Mr. Edward Wacerfield, M. L.C.S. . Mr. Nigel Playfair Collingridge . Miss Anne Walden Luff . Miss Dorothy Stephen Extraordinary . Mortals.

Horatio Tilney . Mr. Ben Webster James Eddowes . Mr. Walter Lake Thomas Quincy Pratt . Miss Babs Farren Rosa Balmano . Miss Laura Cowie . New .

FREEDOM OF ALSACE, THE, sketch. Played by Mr. Frederick Ross and company. December 2.—Olympia, Shoreditch.

FREEDOM OF THE SEAS, THE, play, in three acts, by Walter Hackett. August 1.

acts, by Walter Hackett. August 1.

George Smith Mr. Dennis Eadle
Horatio Gamp Mr. Vincent Sternroyd
Danie Harcourt Mr. E. Holman Cark
Stanley Botton Mr. Tom Reynolds
Phylis Harcourt Miss Billie Carleton
Harry Jackson Mr. F. Randle Ayrton
Nils Bergstrom Mr. James Carew
Girger Brown Mr. Oharles Groves
O'Hara Mr. Henry Scatchard
Adoniram Walkace Mr. Sydney Valentine
Jenny Weathersbee Mr. Miss Marion Lorne
Licut.-Commander Claude Sullivan, R.N.
Mr. Dennis Wyndham
—Haymarket.

-Haymarket.

Peter Pepide Rott F. Bouglas
Dolly Pennington Phyllis St. Ca₁₇
Doris Marriott Gladys Connor
Jack Conylogham Cyril Dane
Selina Frepp Hi'da Barry
Polly Wannington Betty Gordon
Archibald Vere de Vere Chumpleigh

Harry Massey -Alexandra, Stoke Newington.

GERMAN SHELL, A. sketch, by J. J. Mannix (February 25, Hippodrome, Altrincham). Ju'v 29.

Michael Flynn Mr. Charles Carte
Thomas Flynn Mr. Alfred Sanders
Margaret Flynn Miss Lizzie Gordon
Jim Flynn Mr. Ernest Monteflore
—Palace, Hammersmith.

GETTING RID OF HER, farcical Scottish sketch, in one act. April 15.

Mr. Thomas McBlain , Mr. George Westland
Emmel.ne Miss Bunty Scott
Wardress Miss Jean Fraser
Mrs. McGasky Miss Lillan Urquhart
- Pa.ace, Chelsea.

GINGER GIRL, THE, revue, in four scenes, by Paul Peihan, and Thomas Methree. In-vented by Wille Benn. August 26.—Bed-ford, Camden Town.

GIRL, THE, musical corredy revue, in two acts, by Q. Cole and Henry Ca vert, music by Mitton Webb. September 23.—Pavilion, Leicester.

GIRL AND THE PUPPET, THE, play, by Pierre Louys and Pierre Frontaire, trans-lated by Dr. Chalmers Mitchell, Presented by the Pioneer Players. February 17.

by the Pioneer Players. February 17.

Don Ramon Mr. Herbert Norris Bianca Miss Enid Lorimer A Masker Mr. Miss Enid Lorimer A Masker Mr. Stephen T. Ewart Don Mateo Mr. Allan Jesses A Gipsy Miss Honor Bright Concha Perez Miss Joan Vianites Miguel Mr. Baeil Gordon Le Morento Mr. Jean Vianda Senora Perez Miss Joan Pereira Pipa Miss Stella Rho Mercedes Miss Olive Rehardson Pablo Miss Ine Cameron French Sailor Mr. Julian Andrews E glish Sailor Mr. G. Wordley Hulse American Sailor Mr. Henry Oscar Guide Mr. Henry Oscar Guide Mr. Henry Oscar Guide Mr. Henry Oscar Seglish Tourist Mr. H. Armytage Sanders Second Tourist Mr. H. Armytage Sanders Second Tourist Mr. H. Armytage Sanders Second Tourist Mr. H. Armytage Sanders Prince's.

GIRL IN THE BATH, musical farce, in these scenes, by Roland R. Gibson, Granville Fulton, and Frank Dix, music by Hubert Bath, additional numbers by Donovan Passons and Patrick Thayer (March 25, Hippodrome, Boscombe). April 22.

Sir Toby Rayne Mr. James Stevenson Alphonse Vernet Mr. Gaston de Pamel Baron Dolgourki Mr. Albert Le Fre Bottle Mr. Albert Le Fre Bottle Mr. Harry Wright Hon. Jimmy Fairfax Mr. Mick Webber Mr. Chung Mr. Jack Lever Mr. Sobienski Mr. Mick Webber Mr. Chung Mr. F. Saxon Liang Mr. W. Frewer Ah P.ng Mr. Oswald Vernen Princess Mitzi Miss Doris Mervyn Mme. Papi Miss Violet Parry Fi Fi Miss Nelle O'Bery Lady Payne Miss Florence Wilton Flo Miss Cynthia Mertagh Maisie Miss Joan Clarkson Dolly Miss Cynthia Mertagh Maisie Miss Joan Clarkson Dolly Miss Winnie Pollock — King's, Hammersmith.

GIRL FROM CANADA. THE drama, In five

GIRL FROM CANADA, THE, drama, in five scenes, by Frank Price (June 24, Pa'ace, Newcastle-on-Tyne). September 23.—Royal, Stratford.

GIRL WHO CHANGED HER MIND, THE, play, by Clifford Rean ('pril 22. Royal, Liverpool). October 21.—Royal, Stratford.

GLASS HOUSES, play, by Dorothy Massing-ham, March 9.

John Stephens Mr. Joseph A Dodd Mrs, Stephens Miss Cathleen Orford Grace Miss Margaret Chatwin Maggie Miss Maud Gill Mary Miss Dorothy Taylor

88	THE STAGE
Glass Houses (Cont.).	
Bert Mr.	. Christian Morrow
George	fr. Maurice Neville
George Maid —Repe	Miss Sidney Leon
GOING TIP musical come	edv in three acts
book by James Montgo	mery and Otto Har-
bak, lyrics by Otto Har	bak, music by Louis
Hirsch (based upon J	ames Montgomery's
Lyceum Sheffield pro	duced in America
November 15, 1917, Ap-	olle, Atlantic City;
Liberty, New York, I	December 25, 1917;
Miss Zonne	Miss Puby Million
John GordonM	r. Clifton Alderson
F. H. Douglas	Mr. Arthur Chesney
Mrs. Douglas	Miss Elaine Inescort
Grace DouglasM	iss Mariorie Gordon
Madeline Manners	. Miss Evelyn Laye
Hopkinson Brown	Mr. Austin Melford
James Proches Ma	Reanklyn Rellamy
Sam Robinson	Mr. Roy Byford
Louis	Mr. Louis Mathyl
GOING UP, musical come book by James Montgot bak, lyrics by Otto Har Hirsch (based upon Jiplay "The Aviator." Lyceum, Sheffield; pro November 15, 1917, Ap Liberty, New York, I May 13, Prince's, Man Miss Zonne John Gordon MF. H. Douglas Mrs. Douglas Jules Gaillard Jerse Douglas Madeline Manners Hopkinson Brown Robert Street James Prookes Ma Sam Robinson Louis GOLD STRIPE, a comedy.	-Gaiety.
ton. Played by Miss	Florence Steventon.
Miss Amy Lorraine, Ma	r. Fred Fraser, and
GOLD STRIPE, a comedy, ton. Played by Miss Miss Amy Lorraine, M Mr. Stewart Dawson Palace Tottenham.	. February 18.—
COOD.RVE 1018 revue by	Clamb A J Elphin.
stone, music by Driver	Lex Holmes. Pro-
duced by the No. 1 Re	eserve Horse Trans-
Port, A.S.U., in aid of	the St. Dunstam's
-Regimental Institute.	Park Royal.
GOOD-HUMOURED LADI	ES, THE, choreo-
graphic scenario, by	Leonide Massine,
Italian comedies of Ca	orlo Goldini, music.
orchestrated, and arra	anged by Vincenzo
Tommasini, by Domen	ico Scarlatti. Pre-
-London Coliseum.	banet. September 3.
Mr. Stewart Dawson Palace, Tottenham. GOOD-BYE, 1913, revue, by stone, music by Driver duced by the No. 1. Re port, A.S.C., in aid of Hostel for Bimeled SoidRegimental Institute, GOOD-HUMOURED LADI graphic scenario, by founded upon the Italian comedies of Co orchestrated, and arr. Tommasini, by Domen sented by the Russian 1London Coliseum. GOOD OLD TIMES, revue,	by Frederick H. U.
Bowman, December 9.— GRABBER, THE, play, in t Barret. November 12. John Foley Mrs. Foley Mrs. Foley Mrs. Poley Mrs. Son Mr Pats Wall His Son Policemen Mr M	hree act, by Edward
Barret. November 12.	W- Fred O'Demouse
Mrs Foley Mi	Maureen Delany
Their Daughter	Miss Muriel Munro
The SonMr	. F. I. MacCormack
His Son	Mr. Arthur Shields
Policomon	fr. Hubert Maguire
Toncemen M	Ir. Fred Harford
CREAT MOMENTS THE	-Abbey, Dublin.
Lally. Presented at a	matinée in aid of
GREAT MOMENT, THE, Lally. Presented at a Lady Smith Dorrien's	Hospital Bag Fund.
hecember 3St lam.	O/C ' O
GREAT SCOTT, revue, b	y Charles Baldwin
GREAT SCOTT, revue, b (September 23, Ramsg Bedford, Camden Town	b. October 7.—
GREEN PLUMS, THE 1	y Boccioni. Pre-
GREEN PLUMS, THE, be sented by the Plough I —Lyric, Hammersmith.	Players, December 8.
-Lyric, Hammersmith.	
H.M.S. "PINAFORE,"	W. S. Gilbert and
Opéra Comique). Pres	ented at a matinee
in aid of the funds of	the Military Ortho-
pædic Hospital, Shephe	erd's Bush, when all
Arthur Sulivan's open Opéra Comique). Pres in aid of the funds or pædic Hospital, Shephe the male parts were officers an'l men. I Hammersmith.	Pebruary 9.—King's
Hammersmith.	,

Glass Houses (Cont.). Bert Mr. Christian Morrow	HANRAHAN'S OATH, comedy, in one act, by Lady Gregory. January 29.
George	Mary Gillis Miss Maureen Delany Margaret Rooney Miss May Craig Owen Hanrahan Mr. Fred O'Donovan
GOING UP, musical comedy, in three acts, book by James Montgomery and Otto Har-	Coey
bak, lyrics by Otto Harbak, music by Louis Hirsch (based upon James Montgomery's	Michael Feeney
play "The Aviator." September 28, 1911, Lyceum, Sheffield; produced in America,	HARBURY PEARLS, THE, farcical sketch, by J. Wikie Rusk. Presented at a concert for
GOING UP, musical comedy, in three acts, book by James Montgomery and Otto Harbak, lyrics by Otto Harbak, music by Louis Hirsch (based upon James Montgomery's play "The Aviator." September 28, 1911, Lyceum, Sheffield; produced in America, November 15, 1917, Apolle, Atlantic City; Liberty, New York, December 25, 1917; May 13, Prince's, Manchester). May 22. Miss Zonne Miss Ruby Miller	soldiers and sailors Decombor 1
John Gordon	Flash Harvey Mr. Martin Lewis Sylvia Miss Fay Compton Dodger Dan Mr. George Thorne —Victoria Palace.
Mrs. DouglasMiss Elaine Inescort Jules GaillardMr. Henry de Bray Grace DouglasMiss Marjorie Gordon	HAPPY-GO-LUCKY, revue, book by A. P. de Courville and Wal Pink, music by Fred-
Grade Boughas Mass Marjorie tordon Madeline Manners Mass Evelyn Laye Hopkinson Brown Mr. Joseph Coyne James Prookes Mr. Joseph Coyne James Prookes Mr. Franklyn Bellamy	HAPPY-GO-LUCKY, revue, book by A. P. de Courville and Wal Pink, music by Fred- erick Chapelle, staged by Frank Smithson, produced by Albert de Courville, Prin- cipal artists: Miss Dorothy Ward, Mr. Shaun Glenville, Miss Betty Green, Miss Gaby Condor, Mr. Cedric Percival, Mr. Harry Gibson. August 26.—Empire, Fins- bury Park
Robert StreetMr. Joseph Coyne James BrookesMr. Franklyn Bellamy	Shaun Glenville, Miss Betty Green, Miss Gaby Condor, Mr. Cedric Percival Mr
LouisMr. Louis Mathyl	Harry Gibson. August 26.—Empire, Fins- bury Park.
GOLD STRIPE, a comedy, by Matthew Boulton. Played by Miss Florence Steventon.	HAVE A NIBBLE, revue, in three scenes. Produced by Tom Seymour. Principal
GOLD STRIPE, a comedy, by Matthew Boul- ton. Played by Miss Florence Steventon, Miss Amy Lorraine, Mr. Fred Fraser, and Mr. Stewart Dawson. February 18.— Palace, Tottenham.	HAVE A NIBBLE, revue, in three scenes. Produced by Tom Seymour. Principal artists: Mr. Joe Robins, Mr. Percy Lyle, Miss Hilda Playfair, Miss Queenie Valerie. April 29.—Hippodrome, Cheltenham.
GOOD-BYE, 1918, revue, by Capt. A. J. Elphin- stone, music by Driver Lex Holmes. Pro-	HELLO, THERE! revue. August 26.—Royal, Woolwich.
duced by the No. 1 Reserve Horse Transport, A.S.C., in aid of the St. Dunstam's Hostel for Blimded Soldiers. December 16.	HER BRIDAL HOUR, for the first time in London, a comedy-drama, by Herbert
Regimental Institute, Park Royal.	Sidney. July 1. Andrew HeritageMr. Oswald Lingard
graphic scenario, by Leonide Massine, founded upon the eighteenth-century	John DrummondMr. Dane Clark
GOOD-HUMOURED LADIES, THE, choreo- graphic scenario, by Leonide Massine, founded upon the eighteenth-century Italian comedies of Carlo Goldini, music, orchestrated, and arranged by Vincenzo Tommasini by Domenic Scalatti	Cornelia HeritageMiss Madge Heyton Barbara HeritageMiss Annie Graham
sented by the Russian Ballet. September 5. —London Coliseum.	Andrew Heritage Mr. Oswald Lingard William Sturdy Mr. A. W. Norman John Drummond Mr. Dane Clark Joey Kint Mr. Arthur Eacott-Davies Cornelia Heritage Miss Mange Heyton Barbara Heritage Miss Annie Graham Mary Foley Miss Amy Manfree Mona Drummond Miss Ruby Lee —Royal, Edmonton.
GOOD OLD TIMES, revue, by Frederick H. U. Bowman, December 9.—Pavilion, Northwich.	Charles McEvoy. Produced by Mr. Frank
GRABBER, THE, play, in three act, by Edward Barret. November 12. John Foley	lin Dyall and Miss Mary Merrall. June 24. George TamworthMr. Harry Barford
Mrs. Foley Miss Maureen Delany Their Daughter Miss Muriel Munro	George TamworthMr. Harry Barford Cameron Mr. Louis O'Connor Henrietta Tamworth Miss Mary Raby G.oria Tamworth Miss Edith Smith
The Son	Thelma TamworthMiss Lilian Yates Mr. PykeMr. J. R. La Fane
Policemen Mr. Arthur Shields Mr. Hubert Maguire	Mr. HodsonMr. Antony Holles Mrs. CameronMiss Elizabeth Campbell
	Annie Miss Marry Merraul Tristram Tamworth Mr. Franklin Dyall
GREAT MOMENT, THE, playlet, by Gwen Lally. Presented at a matinée in aid of Lady Smith Dorrien's Hospital Bag Fund. December 3.—St. James's.	G.orka Tamworth Miss Edith Smith Thelma Tamworth Miss Lilian Yates Mr. Pyke Mr. J. R. La Fane Mr. Hodson Mr. Antony Holles Mrs. Cameron Miss Elizabeth Campbell Annie Mrstram Tamworth Mr. Franklin Dyall Andrew Loom Mr. W. Earle Grey Mr. Nestor Mr. W. Earle Grey —Abbey, Dublin.
GREAT SCOTT, revue, by Charles Baldwin (September 23, Ramsgate). October 7.— Bedford, Camden Town.	HER SECOND CHANCE, play, by Lodge-Percy and Henrietta Schrier. April 80.
GREEN PLUMS, THE, by Boccioni. Presented by the Plough Players, December 8.	Ned Marsden Mr. Josh H. Hybert Steve Ingersol Mr. Sidney Jacques Dennis Le Grand Mr. Walter Dale Eva Steele Miss Madge Soutter Norch Steele Miss Cingx Alexander
—Lyric, Hammersmith. H.M.S. "PINAFORE," W. S. Gilbert and Arthur Sullivan's opera (May 25, 1878, Opera Comique). Presented at a matine	Norah Steele Miss Gipsy Alexander Mattle Steele Miss Gipsy Alexander Mattle Steele Miss Julie Burns Lily Marsden Miss Henrietta Schrier
in aid of the funds of the Military Ortho-	ROVAL STRALIOTU.
pædic Hospital, Shepherd's Bush, when all the male parts were filled by wounded officers and men. February 9.—King's,	HI-DIDDLE-DIDDLE, muscial comedy revue, book and lyrics by Syd Walker and Percival Langley, music by Dudley Powell and John Hatton (August 12, Royal, Edinburgh). Principal artists: Miss Maudie Vera, Mr. George Gee, Mr. Syd Walker, Miss Margaret Phillips, Mr. Reg. Bromlow, Miss Tina Bromlow, Mr. Fred Leon. November 11.—Hippodrome, Jiford.
Hammersmith. H.M.S. "VICTORIOUS," patriotic scena, pro-	John Hatton (August 12, Royal, Edin- burgh). Principal artists: Miss Maudie
duced by T. C. Fairbairn, music composed, arranged, and orchestrated by Vincent	wera, Mr. George Gee, Mr. Syd Walker, Miss Margaret Phillips, Mr. Reg. Bromlow, Miss Time Bromlow, Mr. Fred Lean
Thomas, Arthur Fagge, and Alfred Dove. December 16.—Victoria Palace.	November 11.—Hippodrome, Liford.

HIDDEN HAND, THE, play, in three acts, by Laurence Cowen (May 27, Court, Liverpoo), July 4, Last performance (the losth), November 23.

Lady Adela FitzwarrenMrs. Saba Raleigh Montmoreney Fortescue Curzon

Montmorency Fortesche Curzon

Mr. Stanley Drewitt

Mary Marshall Miss Peggy Princese
John Marshall Mr. Miss Mond Shelton
Elsa Rosenbaum Miss Molty Tecraine
Lieut. Stephen English, R.N. Mr. Kenneth Kent
Sir Charles Rosenbaum, Bt., M.P.

Fritz von Schafhausen. Mr. Michael Sherbetoke
Capt. the Rev. Christian St. George D.S.O.

Mr. William Stack

Andrew Ross Mr. James Howard
Robert Greig Mr. Lienel Wilson

Mr. Volkman Mr. Howard Ringe
Mr. Lessing Mr. Howard Ringe
Mr. Lessing Mr. Howard Ringe
Mr. Lessing Mr. Horace James
Lieut. Otto Steinbruick

Mr. Alexander Lubime.I.—

Strand.—

Strand.—

HIGH PRESSURE, revue, in four acts, by Cecil Sankey, music by John Esmond, July 8.—Palace, Watford,

IIIS AUSTRALIAN WIFE play, in four acts, by Leila Zillwood (July 29, Metropole, Glasgow). August 19.

Glasgow). August 19.
Jack Mercelith Mr. Harry Wood
The Growler Mr. Arthur Barton
The Sheriff Mr. Harry Harrold
Smiting Bill Mr. Harwood Cooper
Billy Tiddleback Mr. Albert Williams
Senbry Joe Mr. Gerald Mande
Sergt Bates Mr. Tom Owen
Tess Miss Lydia Audre
Olive Mercelith Miss Karlie Cotton
Sophy Smart Miss Edie Williams
Coemfort Lady Miss Annie Burnette
Coemfort Lady Miss Marine Harris
Little Ned (Jack's son). Miss Kathleen Mby
—Royal, Stratferd -Royal, Stratford.

HIS DEAREST WISH, farce, in one act, by
A. Patrick Wilson. May 30.
Rosabel Lee Miss Mabel Coleman
Nancy Lee Miss Lally Wynne
Archle Hudson Mr. A. Patrick Wilson
Priscilla Miss Doris Champion -Alexandra, N

His GOOD ANGEL, donestic play, by Lodge-Percy and Henrietta Schrier (January 21, Koyal, Yarmouth). March 25.

Ralph Monckton... Mr. Edward Warden Jack Craven Mr. Roland Howard Captain Boniface. Mr. J. Edmund Wildash Mrs. Monckton... Miss Maud Elliott Mamie Monckton... Miss Gwen Percy Hon. Mrs. Craven... Miss Sidney Crowe Miss Phipps... Miss Georgie Longraine Kathleen... Miss Marie Ensor Grace Wyndham... Miss Beatrice Western.

HIS KINDRED SPIRIT, comedy, in one act. by John Dore. June 17.—Empire, Dublin.

HIS ROYAL HAPPINESS, play, in four acts, by Sara Jeannette Duneau. (Produced in Ancerica, January 4, 1925, at the Princess's, Toronto.) November 4.

Mrs. Phipps Miss Grace Lane Kwee Carrol Miss Molly Stuart Bettime P'Orbay Miss Iris de Villiers Hijary Lanchester Miss Adah Rothwell Major Calder Mr. Stephen Wentworth Beokey Mr. Stephen Wentworth Major Calder Mr. G. H. Mulcaster (Colonel Vandeleur Mr. Frank Royde

His Royal Has piness (Cont.).

Dr. Mossow Mr. F. G. Thurstan.
Sr. Bandough Perry Mr. Arthur Banton
E. President Landester Mr. Julius Kington
Landester Mr. Julius Kington
Princess Henrietta Mass Hoden Have
Lady A then Dawe Moss Mov Stant
Arthur Youghall Mr. Denses Wyndbon
Austan Mr. Geo. Arthur Stanton
Sir Bute Rivers Mr. F. C. Thurstans
Devenshire Park, Eastboorne

HOLD FAST, revue, by Robert Reilly (August 26 Hippodrome, Aldershot). September 2 Empire, Kingston.

HOME FROM THE TRENCHES, dramm. In three acts and ten seems, by Arthur Jefferson (May 2), Grand, Nottingnam. July 8.

-Grand, Croydon.

HOME SERVICE, drama, in four acts, by Capt. Cecil P. Armstrong, Produced by the Convalescent Comedy Company from

Summerdown Camp. April 22.

Curtis Smith 2nd Lieut. R. S. Summerhays, A.S.C. Mrs. Curtis Smith Miss Phyllis Smyth Georgina Smith Miss Elsie Davidson Albert Schmidt

Captain Cecil F. Armstrong, A.S.C. Gertrude Schmidt Mme. Constance Lyall Britten Schmidt

Capt. F. Green Foley, R.A.M.C.
Old Funnell L/Cpl. Laurie Howard
Young Funnell Pte, J. Butheck
Mrs. Funnell Mrs. Horace Green
Gladys Mrs. M. MacFaelden
A Clerk Captain Stuart Rose
Mr. Burnstone Staff-Sergt. T. Hoyland
Two Policemen

Bombr. Castello and Cpl. Davis -Devonshire Park, Eastbourne.

HOME WRECKERS, THE, farce, by Maud Williamson, July 1.

Bob Bagshaw Mr. Alfred Woods
Euphrosue Miss Maud Williamson
Gustaras Mr. Lesfie Norman Clare
Clementine Miss Dorothy Woods
-Empress, Brixton

HON. GERTRUDE, THE, sketch, by Henry Seton. June 17.

The Hon. Gertrude Miss Esmé Beringer Mrs. Briggs Miss Mary Brough Lady Falibocham Miss May Holford Pte, Herbert Briggs, V.C. Mr. Gerald Vallentine - Empress, Brixton.

- HOTCH-POTCH, revue, by A'bert de Courville and Wal Pink, music by Frederick G. Chappelle, staged by Frank Smithson. Principal artists: Miss Flora Courtenay, Miss Nora Denauy, Mr. Fred Kitchen, Miss Florence Smithers, Mr. Chris Olgar, Mr. Wally Walford, Mr. Charles Stern, Miss Ida Rose. January 14.—Empire, Penge. (Presented in the West End at the Duke of York's, May 2.)
- HOW DO YOU LIKE IT? revue, by Mrs. F. G. Kimberley. Principal artists: Miss Ruby Kimberley, Miss Adeline Raby, Miss Ruby Bradford, Mr. Tom H. Solly, Miss Lill Clifford, Miss Ruby Mildred, Mr. Eric Wingfield, Mr. George Millard, the Five Weetmans. June 24.—Grand, Brighton.
- HULA MAID, THE, revue. September 30.—Playhouse, Faversham.
- HULLO! AMERICA, revue, in two acts and eight scenes, by J. Hastings Turner, with music composed and arranged by Herman Finck, lyrics by Clifford Grey, colour schemes and costumes by Comelli, and staging by Gus Soh ke. Principal artists Miss Elsie Janis, Mr. Owen Nares, Mr. Stanley Lupino, Mr. Robert Reilly, Miss Irene Mag-ley, Miss Edris Coombs, Miss Marjorie Essex, Miss Madeleine Seymour, Mr. Will West, Mr. Wilbur Lenton. September 25.— Palace.
- HUNDRED YEARS AGO, A. Presented by the pupils of the Gordon House School of Elocution, Dancing, Music, and Dra-matic Art at a performance in aid of the Battersea and Clapham War Hospital Supply Depôt. June 1.—Court.
- IGNORANCE, play, in three acts, by Clifford Rean (October 28, King's, Gainsborough). November 18.
- The Doctor ... Mr. G. Raymond Wallace
 The Parson ... Mr. John Worth
 The Landlord ... Mr. Josh A. Hybert
 The Boy ... Mr. Phil Holles
 The Mother ... Miss Clara Santley
 The School Teacher ... Miss Mande Steeple
 The Child ... Miss Nancy Lawrence
 The Girl ... Miss Gertrude Gibbert
 -Royal, Stratford.
- 7M, play, in one act, by Olive Lethbridge. Produced at a matinée arranged by the Dramatists' Advisory Board of the Lyceum Cub in aid of the Vanguard Farm for Disabled Sailors and Soldiers. November 8. -The Middlesex.
- IN THE LIGHT OF DAY, dramatic play, in one act, by H. C. Gilbard Stevens. September 4.

Benet CunninghamMr. Lionel Williams Benet Culturgushin
Edward O'Rourke Mr. Arthur Hare
Father O'Rafferty. Miss Alice de Grey
Shelagh O'Rourke Miss Alice de Grey
Derek Mayne Mr. Herbert Norris
—The Little.

IN THE NIGHT WATCH, play, in three acts, freely adapted from Claude Farrère and Lucien Nepoty's "La Veille d'Armes," by Michael Morton. December 2.

Capt. de la Croix de Còrlaix. Mr. C. V. France Lieut. BrambourgMr. C. M. Hallard Lieut. D'ArtelleMr. Dennis Wyndham Commander FargassonMr. H. K. Ayliff Lieut. Commander Dulec

Engineer-Lieut. Birodat ... Mr. Ernest Ruston Dr. Ribot ... Mr. Henry Oscar Seaman Le Duc ... Mr. A. E. George

In the Night Watch (Cont.).

Mr. Griffith Humphreys
Commander Mobraye ... Mr. Henry Wenman
Capt. de l'Estissac ... Mr. Lionel Williams
Cierk of the Court ... Mr. Edgar Bruce
Eugènie de Corlaix ... Miss Madge Titheradge
Alice Perlet ... Miss Jessie Bateman -The Oxford.

- IRISHMAN'S HOME, AN, play, in two acts, by L. G. Redmond Howard and Capt. Harry Carson. November 18.

 Sir John Redfern Mr. R. H. McCandless Frank Redfern Mr. Jackson Graham Doran Mr. Jack McGibbon James Mr. Desmond Crean First Lieut. Seagrave Mr. McClelland Marten First Lieut. Mr. Cecil Young Frast Nationalist Mr. Louis Vincent Second Lieut. Mr. Cecil Young Frast Nationalist Mr. W. B. Lindsav First Orangeman Mr. M. McDonald Second Orangeman Mr. M. McDonald Second Orangeman Mr. J. McGethrick Lady Redfern Miss Elicen Adair Dora Miss Incen Bowd Cardinal Mr. Desmond Aird Wallie Doran Master R. Shaw Empire, Bellast.
- IT SAFE? musical comedy revue, by Donovan Parsons and Reginald Relsie, music by Mary Watson. April 1.—Empire, Southend.
- IT'S TOPPING, revue, in three scenes, by Gilbert Payne (July 29, Hispodrome, Mexborough). November 4.—Bedford, Camden
- IT'S A WALK OVER, revue, in ten scenes, by Lindsay and Harte, Principal artists: Lindsay and Harte, Miss Doreen Lyndon, Miss Rüby McCormick, Mr. Jack Ross, Wee Jimmie Stewart, Pipers Hogg and Cowden, Mr. Dan Young, and the Eight Walk Over Girls. December 23.—Olympia, Glesgue Glasgow.
- JACK IN THE BOX, musical extravaganza, in five scenes, book by Joseph Hayman, music composed and arranged by Max Darewski (April 15, Grand, Birmingham). June 24.

Betty Miss Blanche Mayne.
Nellie Worth Miss Blanche Mayne.
Nellie Worth Miss Helena Carmen.
Jack Gill'ngham Mr. Alec Chentrens.
Cheer'ul Willie Mr. L. N. Kirk.
Cuthbert Mr. Harold Wellesley.
Algernon Mr. George Hestor.
Dancer Miss Eunice McGlem.
Mary Chaplin Pickwood. Miss Dorothy Millar.
—Hippodrome, Ilford.

JACK ON LEAVE, drama, in four acts, b Kennedy Allen and Eva Lewes. May 27. Acembedy Alien and Eva Lewes, May 21,
Jack Meadows Mr. John Masley
Bill Blönker Mr. Louis Weston
Silas Slammer Mr. A. Walford
Lord Lanedale Mr. Jas. P. Millar
Daniel Danks Mr. Fred Mace
Sam Meadows Mr. Alfred Harris
Kara Elphinstone Miss Blanche Lee
Ellen Gomersall Miss Theresa Karney
Mary Clements Miss Madge Mailey
—Grand, Croydon. -Grand, Croydon.

JEW AMONG THE THORNS THE arranged and produced by Mrs. Bright Morris. Presented by the pupils of Miss Margaret Morris. December 2'.—Margaret Morris, Chelsea (matinée).

JESS O' THE CARAVAN, drama, in four acts, by Ben Landeck (March 4, Eden, Bishop Auckland). May 13.

Auckland). May 15.

James Hartfield Mr. Jas. P. Millar Wilkins Mr. Paul Barry-Lewers Ronard Verion Mr. Regimed Hartley Frank Crawford Mr. Keaneth Gorden Davie Deckerty Mr. Louis Weston Mr. Taylor Mr. Paul Loraner Mr. Britaall Mrs. All Johason Nim Hartfield Miss Amy Hardenstie Violet Verion Mrs. Smith Miss Dora Naylor Jess o' the Caravan Miss René Bele Douglas Jess o' the Caravan Miss René Bele Douglas -Royal, Stratford.

JIM MASON, MINESWEEPER, nautical play, by Horace Stanley. December 16.

Jim Mason Mr. Denkigh J. Douglas
Sir James Ogden Mr. J. O. Stewart
Harry Lestock Mr. Lomen Meadows
Fred Fluther Mr. Alee W. Wynne
Lavender Moore Miss Maud Morton Powell
Marion Mason Miss Jessie Paterson
Susan Griggie Miss Effle Macintosh
—Royal, Sunderland.

JOLLY JACK TAR, nautical musical drama, in a prologue and two acts, by Seymour Hicks and Arthur Shirley, music by Herman Dacewski, lyries by Davy Burnaby, Jaumes Heard, and John P. Harrington, staged by Frank Colins, scenery designed and executed by John Bull, naval details supervised by two Communders of the Royal Navy. November 29.

supervised by two Communders of the Royal Navy. November 29.

Lord Howard of Effingham. Mr. Mark Stanley Sir Walter Raleigh. Mr. H. Brough Robertson Sir Francis Drake. Mr. Wifred Lyndon Admiral Frobisher. Mr. Ernest Wachurton Admiral Frobisher. Mr. Ernest Wachurton Mr. Charles Rock Ben Bartimus. Mr. Ambrose Manuing Bill Bright. Mr. Dick Webb Bob Merry. Mr. Arbert Bruno Admiral Beatty. Mr. Fred Osborne Mrs. Fleet. Miss May Beatty Tida. Miss May Beatty Tida. Miss May Beatty Tida. Miss Maudie Dunham Mr. Bessing. Mr. Sam Livesey Charles Knox. Mr. Teddy Hayward Lady Breton. Miss May Fenner Betty. Miss Joan Clarkson. Von Kroppen. Mr. Charles Rock Karl. Mr. Mark Stanley First Vokel. Mr. J. David Marcuand Gamekeeper. Mr. Fred Osborne Donkey Man. Mr. Jack Witten British Naval Officer. Mr. Ernest Warhurton Von Zegers. Mr. H. Brough Robertson The Captain. Mr. Mark Stanley Sentry. Mr. Aldan Black Yeoman of Signals. Mr. Murri Monerieff The Shade of Nelson. Mr. Murri Monerieff Blimy. Mr. A Cramer Kinssley Archibald. Mr. H. Brough Robertson New Mr. Monerieff Blimy. Mr. A Cramer Kinssley Archibald. Mr. H. Brough Robertson Officer. Mr. H. Brough Robertson New Mr. Mark Stanley. Mr. Charles Rock German Officer. Mr. H. Brough Robertson Officer. Mr. H. Brough Robertson Officer. Mr. H. Brough Robertson New Mr. A Cramer Kinssley Archibald. Mr. H. Brough Robertson Officer. Mr. H. Brough Ro

JOLLY TIMES, musical burlesque, in seven scenes, book by H. Goring and John H. Howitt, music composed and arranged by Max Darewski (November 18, Empire, Bristot). Principa, art. 4s: Mr. Jos. Alexandre, Mr. Belise Frman, Mr. Adrian Burgon, Miss Florence Williams, Miss Dolly Verson, Miss Madge Meric, Mr. Charles L. Vivian, November 25, The Middlesex.

JOHN THE STOIC, play, a one act, by Ger-brude M. Saunders. Produced at a matsace arranged by the Pramatists' Adviory Board of the Lyceum Club in a d of the Vanguard Farm for Disabled Sapors and Sonders. November 8.—The Middlesex.

JUST IMPEDIMENT, THE, comedy-drama, in four acts, by C. H. Abbott. May 27.

Marquis of Camford Mr. A. Harding Steeman George Tallentyre. Mr. Randows McLead Diana Lady St. Aubyn. Miss Dorothy Process.

Nurse Francoise Miss Ketth Lytton Ruth Miss Heena Pagard -Kennington.

JUST MY LUCK, musical comedy, book and lyrics by George Lestorq and Wybert Stan-ford, music by Sullvan Brooke and Sheridan Gordon, adstronal numbers by Arthur Anderson, June 10.

Manager of the Hotel Peltapole

K.C., THE, comedy, in three acts, by Dion Titheradge. April 29.

David Hyslop Mr. Clive Woods
Beagle Mr. John Cecil
Dorothea Oddington Miss Doris Lloyd
Arthur Dawson Mr. Rex Gerrard
Sir Benjamin Oddington Mr. Percy Foster
Inspector Hitchin Mr. Reginald Galty
Lilian Alvin Miss Eileen Thorndike

-Payhouse, Liverpool. KHAKI AND KLOGS, play, in three acts, by Arthur Shirley. July 1.

Arthur Shirley. July L
Jack Curzon Mr. Jack McCaig
Stephen Rainhill Miss Hilda Beverley
Harriet Rainhill Miss Maysie Wright
Orgustus John Mr. Frank Caffrey
Cyril Lingwood Mr. Sydney Clewlow
Capt. Ferrars Mr. J. B. Stanley
Mr. Halton Mr. Terry Davies
Mrs. Boaker Miss Laurie O'Neill
Julie Amaund Miss Marjorie Denville
Adeaide Curzon Miss Edith Rutland
—Royal, Oldham.

KIDDIES IN THE RUINS, THE, episode, in one scene, adapted from the French of Paul Geell and Francisque Poulbot by Brigadier-General J. E. Cannot, C.M.G., J.S.O., introduced into "The Better 'Ole." June 27.

92 THE STAGE YEAR BOOK.		
Kiddies in the Ruins, The (Cont.). Jeannot Regnard Miss Fernand Mertens Amee Miss Violette Kemplen A Soldier Cyclist Mr. Victor Robson Women and children of the Village: Florence Wood, Gladys Fiolliott, Ruby Kertheen, Therese Nordblom, Hugo Charpentier, Katje	Law Divine, The (Cont.). Claudia Meriton Miss Doris Lytton Dapnne Gray Miss Barbara Hoffe Mrs. Gaythorne Miss Marie Illington Ted Camphon Mr. Pat Somerset Nealie Miss Lessey Winter Enzabeth Miss Dorotny Charles —Wyndham's.	
Therese Nordblom, Hugo Charpentier, Katie Snow, Ella Lowes, Julia Belas, Albert Lock, Frank Worth, Ben Wendy, Sydney Pinner, and Jill Sanders.—Oxford.	LEGION OF HONOUR, THE, romantic play, in three acts, by the Baroness Orczy (founded on her novel "A Sheaf of Blue-	
KING OF DUBLIN, THE, musical play, by Edward McNulty and Tom Madden.— April 15.—Queen's, Dublin.	bells"). May 27. Romay de MaurelMr. Julius Knight Comte de PuisaveMr. Chances J. Barber Comte de CoursonMr. Will Smith	
KITTY BREAKS LOOSE, play, in three acts. by Kingston Stack. Presented in aid of the Wounded Soldiers' Social Entertain- ment Fund. May 14.—Wyndham's.	Baron de RitterMr. A. B. Lyons MattieuMr. Edmund Despard	
KNIFE, THE, a "Warning," in a prelude and three acts, by Eugene Walber (produced in America, February 20, 1917, Harmanus Bleecker Hall, Albany; April 12, 1917, Bijon, New York). April 10. (Transferred to the Queen's, May 27.) Last performance	Maturin Mr. Lawrence Kelly Paul Leroux Mr. Herbert Leonard Pierre Despres Mr. Fred Laurence Gervais Mr. Bert Orkney Marcel Mr. Edgar Pearson Mme. La Marquise de Mortain Miss Frances Wetherall	
	Fernande de Courson. Miss Mary Fairbankes —Royal, Bradford.	
Or. Robert Manning Mr. C. Aubrey Smith William Meredith Mr. J. Farren Soutar Wm. Scott, jun Mr. Stephen T. Ewart Ellis Mr. Norman Page James Bristol Mr. Sam Livesey Edward Mr. J. Graham Pockett Kate Tarleton Miss Kyrle Bellew	LIFT, SER? comedy, in one act, by Rita Brom- ley Taylor. December 16. Captain GordonMr. Gerald Norman PetersMr. Arthur Jackson	
Rate Tarleton Miss Kyrle Bellew Dr. Louise Meredith Miss Helen Haye Mammy Miss Barbara Gott Stella Hill Miss Muriel Barnby Nurse Miss Marguerite Cellier	Peters	
—Comedy. LADY EMMA'S ROMANCE, comedy, in three acts, by Herbert Thomas. February 4.	LIGHTS OUT, revue, in three acts, book and lyrics by Jack Davidson, music by Sydney Twinn, additional musical numbers by Herbert E. Haines. Presented by the A. O. C. Didcot Concert Party. December 7.—White City.	
Lady Emma Jones Miss May Palfrey Jennings Miss Gypnne Herbert Flowner Landondele Miss Depart Herbert	LILAC DOMINO, THE, operette, in three acts, book by Harry B. Smith, music by Charles Cuvillier, additional dialogue and re-written lyrics by S. J. Adair Fitzgerald. (Produced in America, October 28, 1914, at the Forty-fourth Street, New York.) February	
Reginald Pierpoint Mr. Pat Somerset Montagu Leroy Mr. H. G. Bellamy Police-Sergeant Blogg Mr. E. Y. Rae Mr. Lang Mr. Cyrll Fairlie Mrs. Pierpoint Mrs. Leslie James Mrs. Lauderdale Mrs. Lena Dalphine Mr. Faulkener Mr. G. Beresford Innes Mr. Denezie Mr. Ernest Griffin Mr Smithers Mr Ivan Leslie	21. Still running.	
Mr. Smithers Mr. Ivan Leslie Clerk Mr. James Bendall Ushcr Mr. Sydney Littlejohn Junor Mr. Nevill Wyatt Mrs. Niggs Miss Drusilla Wills The Judge Mr. Weedon Grossmith Royal Royal Representation	Léonie Forde Miss Josephine Earle Elliston Deyn Mr. Vincent Sullivan Prosper Woodhouse Mr. Frank Lalor Norman J. Calmain Mr. Edwin Wilson Maximilian Mr. Edwin Wilson The Honourable André d'Aubigny Wr. Jamieson Dodds	
—itojai, bouisioniouni.	Mr. Jamieson Dodds Carabana Mr. Dallas Anderson Georgine Miss Cara Butterworth The Baroness de Villiers	
LAST VIENNE, THE, romantic play, in one act, by C. C. Charsley. June 5. Fernand Count de Vienne. Mr. A. J. Makepeace Raoul, Seigneur de Posay Mr. P. A. O'Reilly	Parker	
Raoul, Seigneur de Posay Mr. P. A. O'Reilly The King of France Mr. D. Shine Jean Mr. C. C. Charlsley Le Comte de Touraine Mr. J. H. Power Marie de Posay Miss N. Swain Charles, Jules, Jacques Messrs. W. Hatton, E. B. Pilley, and W. H. Fulford Noble Mr. W. J. Walt	act, by Christian Callaster. May 28. Mrs. Harman Miss Margaret Nicholls Mathew Mr. Louis O'Connor Ethel Riley Miss Craig Edith Martin Miss Kelly	
Emplie, Coverdivi.	Norah McGill Miss Christine Hayden Hudson Mr. Fred Harford —Abbey, Dublin. LITTLE RECTEER THE play in predente	
LAVENDER, musical comedy sketch, by Leslie Stiles, music by Howard Carr. Played by Miss Ada Davis, Mr. Dewey Gibson, Mr. Tom Tindall, and Miss Polly Emery. April 8.—Palace, South London.	LITTLE BROTHER, THE, play, in prologue and three acts, by Benedict James. February 6. (Produced in America at the Royal, Alexandra, Toronto, October 7; Belmont, New York, November 25.) Last performance (the 60th), April 6.	
H. V. Esmond. August 29. Jack la BasMr. H. V. Esmond Edie la BasMrs. Jessie Winter Mr. Lehr Williams	leaac Elkantrovitch Mr. Sydney Paxton Blume Miss Helen Temple Mordecai Miss Kathleen Cope	
Bill la BasMr. John Williams Kate HayneMiss Margaret Watson	Marie Miss Mary Grey Uncle Tulpin Mr. Roy Byford	

Little brother, The (Cont.).	
Thaddeus	
Shlomke	
Shmul	.Mr. Corney Grain
SceneRussian Poland, 1876	
trovitch's Hou	180

CHARACTERS IN PLAY.

Rabbi Elkan	.Mr. J. Fisher White
George Lub n	Mr. Ronald Colman
Judith	Miss Cecily Byrne
Bridget M	liss Mignon O'Doherty
Vanderlinde	Mr. Sydney Paxton
Mrs. Lomas	Miss Hilda Davies
Rube Samuels	Mr. Roy Byford
Shinovitch	Mr. Ben Nathan
Father Petrovitch	Mr. Lyn Harding
1	-Amhasaadors.

LITTLE MISS MODESTY, musical comedy revue by T. W. Ivory and Kenneth Morri-son (September 23, Palace, Weston-super-Mare). December 2.

Mare). December 2.

Sir John Modesty Mr. Reg. Varley Dick Carr ... Mr. Claude Leslie Annanias Jones Mr. Parky Knight Mara Lestrange Miss Phyllis Hune Kitty Ms. Florence Phillips Lady Notting Hill Miss F. Dorrie Betty Berkeley Miss Hamilton Gertie Grovenor Miss C. Newton Victoria Miss Queenie Steachman Zoledia ... Aliss Lily Booth Pomadie Miss Lennie Taylor Nasma Miss Alice Emery Daisy Cheyne Miss Mary Drury Lettice Leaf Miss Barbara Curzon Little Miss Modesty Miss Gay Silvani — Hippodrome, Rotherhithe.

LITTLE MISS VANITY, revue, lyries by Herbert Rule, music by Burton Manning and W. Leigh, written by O. W. Belliamy-Brettoner. (March 4, Pavition, Leicester.) December 30.—Imperial, Canning Town.

LITTLE LOST SISTER, American play, in four acts, by Edward E. Rose. October 7. John Boland Mr. Percy E. Hubbard Harry Boland Mr. Harry Norman Michael Grogan Mr. Oharles Nevi'le Martin Druce Mr. Hary Lington Harvey Spencer Mr. George Brunswick Catter Anson Mr. Peter Fayre Tom Welcome Mr. Geald Banks Jack Mr. Jack James Jack Mr. Jack James Red Mr. Percy Proy Analy Mr. William Way Mary Randahl Miss Julie Kennard Patience Welcome Miss Greta Woode Fleis Welcome Miss Irene Barnett Martha Welcome Miss Stella Curmichael — Dalston.

LIVE WIRE, THE, play, in three acts, by Sydney Blow and Douglas Hoare. August 30 Last performance (the 84th), Novem-

her Z.

Milligan Mr. George Shelton

Bettv Byrne Miss Hilda Trevelvan

Sir Hartlev Merstbann Mr. C. M. Hallard
Christina Anderson Miss Helen Mooris

Mervyn Chester Mr. Alox Scott-Gattv

Instector Woods Mr. Henry Deas

P.C. Weldon Mr. Albert Sims

Wilfred Carpenter ("Chin.")

Vir. Donald Calthron

Gibson Mr. W. Ford-Hamilton

Inspector Dew Mr. Donalas Phillins

—St. Martin's

—St. Martin's

-St. Martin's.

LIZA, playlet, by Mrs. Emily Taylor. Pre-sented at the soldiers' and sailors' con-cert. August 18.—Victoria Palace.

LOLA, buckerque reur, been by W. T. Ivers, music by Kenneth Movemen July 29, Hepardresme, Special actusts; Mess Lona de Laste, Mr. Jack Carrestes, ar. Jack Macke, Mr. Maurice Heath, Mr. Doff Dec. Mr. Julius Pront, Miss Lyha Lee Miss Winnie Oxford, August 19.—The Michelesea

LOOK PLEASANT, musical comedy, by Her-bert C. Sargeat, music by Recent Rese (March 11, Happodrome, Devouport). March 25.—The Middlesex.

LOST LEADER, THE, play, in three acts, by Lennox Robinson. February 19.

Lennox Robinson, February 29.

Augustus Smith. Mr. Eric Gorman

Lucius Lenihan. Mr. Fred O'Donovan

Mary Lenihan. Mr. Fred O'Donovan

Mary Lenihan. Mr. W. Earle Gray

Frank Ormbsy. Mies Louis O'Connor

Kate Buckley. Miss Maureen D-lany

Peter Cooney, J.P. Mr. Peter Nosan

James Claney. Mr. Hubert McGoure

Major John White, J.P. Mr. Fred Harlord

Michael O'Connor. Mr. Bryan Herbert

Tomas Houlihan. Mr. Arthur Shelds

Long John Flavin. Mr. Mariree Esmonde

—Abbey, Dubbin. -Abbey, Dub.in.

LOT 79, farcical adventure, in three acts by Rida Johnson Young (produced in America muder the title of "Buried Treasure," June 19, 1916, at the Apo lo, Atlanta City: presented as "Captain Kidd, Jun.," November 13, 1916. Coban and Harris, New York! April 30, 1917, Pier, Eastbourne, April 20, Last performance (the 17th), May 4.

-Queen's.

LOVE AND KISSES, musical phantasy, in three scenes, by Thomas Courtice. May 13.

ecenes, by Thomas Courtice. May 13.
Sugar Plum Fairy Miss Cecile Maule-Cole
Dinkie Miss Ivy Judd
Twee
Miss Gwen Noel
Thu Chimney Sweep Miss Mariorie Fountain
The Imps' Fairy Messenger Miss Relith Verdune
Swish, the Khaki Boy Miss Winnie Wilde
Dickie Miss Primrose Carpentier
Jacob, the Cat
The "Tommy" Master B. Lockwood
Charlie Chaplin
Pansy Miss Norcena Peist

Pansy Miss Norcena Feist Flower Girl Miss Dorma Ward Newsboy Miss Marjorie Fountain Eton Böy Miss Massa Webls —King's, Hammersmith.

LOVE AND THE LAW, drama, by Charles Darrell. March 4—Elephant and Castle.

Durrell. March 4—Elephant and Castle.

LOVE IN A COTTAGE, play in four acts,
by W. Somerset Maugham. January 26.
Last performance (the 1974th). Max 29.

Sybil Bruce Miss Marie Löhr
Mrs. Butterfield Miss Haidee Wright
Jane Raymond Miss Bilen O'Malley
Bleanor Dawson Miss Margaret Watson
Constance Dawson Miss Marie Wright
Mrs. Palmer Miss Vane Featherston
Lady Barchester Miss Barbara Happay
Hortense Miss Barbara Happay
Hortense Miss Ida McGill
Dr. Bell Mr. G. H. Mulcaster
Owen Butterfield Mr. Sydney Valentine
Martin Arrol Mr. W. Gayer Mackay
Sir Peter Ellingham Mr. Whitworth Jones

Love in a Cottage (Cont.). Rev. Archibaid Palmer ... Mr. Heath Haviland Lord Barchester ... Mr. E. Vivian Reynolds Rogers ... Mr. J. D.ckson Kenwin Chef d'Orchestre ... Mr. F. Marshall An Italian Waiter ... Mr. F. G. Carson

LOVER D'OLIVETTE, LE, sketch, by Mile. Juliette Mylo. Presented at an Angio-French matinée. February 7.—Court.

LOVING HEART, THE, romantic play, in four aces, by Henrietta Leslie and John Dymoek. June 12. Last performance (the 29th), July 6.

June 12. Last performance (the 29th),
Jucy 6.

The King of France ...Mr. Alfred Brydon
Arnald, Count of Ventadour ...Mr. Basil Gill
Duke Jerome of Navarre ...Mr. Geo. Barran
The Magister Pasquinus Trismegistus
Mr. George R. Foss
Miles ...Mr. Russell Thorndake
Messer Guido Baldo D'Anguilara
Mr. Charles B. Bedells
Messer Jacopo ...Mr. Arthur Claremont
Beppo ...Mr. Arthur Claremont
Beppo ...Mr. Charles R. Rose
Bernard ...Mr. Elliot O'Donnell
Bernard's Brother ...Mr. Leonard Calvert
Mario ...Mr. Hampton Gordon
Jaques ...Mr. Leonard Calvert
Mario ...Mr. Hampton Gordon
Jaques ...Mr. Babs Farren
Blanchefleur ...Miss Babs Farren
Blanchefleur ...Miss Babs Farren
Blanchefleur ...Miss Barbara Everset
Peronella ...Miss Bilnor Foster
Laura ...Miss Elinor Foster
Laura ...Miss Rita John
Melisande ...Miss Hilda Davies
—New.

LUCK OF THE NAVY, THE, spy play of naval interest, in three acts, by Mrs. Clifford Mills (August 1, Royal, Bournemouth).

Mills (August 1; Royar,
August 5.

Lieut. Clive Stanton, V.C., R.N.
Mr. Percy Hutchison
Sub-Lieut. Louis Peel, R.N. Mr. A. B. Imeson
Engineer-Comr. Perrin, R.N. Mr. C. F. Collings
Midshipman Wing Eden ... Mr. Patrick Ludlow
Admiral Maybridge, R.N. Mr. Alfred Bishop
Francois ... Mr. Trevor Spencer
Schaffer ... Mr. Edward O'Neill
Briggs ... Mr. Tom Redmond
Police Inspector ... Mr. H. A. Mather
An Airman ... Mr. John Byron
Mrs. Gordon Peel ... Miss Ruth Mackay
Cynthia Eden ... Miss Ruth Mackay
Cynthia Eden ... Miss Mary Glynne
Dora Green ... Miss Mary Byron
Maidservant ... Miss Mary Byron

MAID OF THE SOUTH, revue, by John Warr. August 19.—Bedford, Camden Town.

MAKE BELLEVE, chi'dren's revue and panto-mime, written by A. A. Milne, lyrics by C. E. Burton, music by George Dorlay. December 24.

Scissors Miss Hermione Baddeley
Paste Miss Hermione Baddeley
A Girl Miss Mariory Holman
A Boy Master Roy Lennard

A BoyMaster Roy Lennard
The Play (by A. A. Milne).

Act 1.—The Princes and the Woodcutter.
The Woodcutter, Mr. Barclay; the Princess,
Miss Holman: the King. Mr. Kinsey Pelle; the
Oueen. Miss Rosa Lvnd; the Blue Prince. Mr.
Stanlev Drewitt; the Red Prince. Mr. Herbert
Marshall: the Yellow Prince. Mr. Stephen
Thomas; the Page. Miss Lilian Simpson.

Act 2.—Oliver's Island.
Scene 1.—The Heal Nursery.
Oliver. Master Lennard: Jill. Miss Holman;
Miss Pinninger, Miss Jean Cadell; the Rev.
Lemuel Smilax, Mr. Drewitt; the Doctor, Mr.
Peile; Aunt Jane, Miss Lynd.

Make Believe (Cont.).

Scene 2.—The Island.
Oliver, Master Lennard; Jill, Miss Holman;
the Pirate Chief, Mr. Barclay; First Pirate, Mr.
Herbert Marshall; Second Pirate, Mr. Stephen
Thomas; Steward, Master Frank Worth; Dusky
Maiden, Miss Betty Chester; Miss Pinninger,
Miss Cadell; Fluffkins, Mr. Peile: Jane, Miss
Lynd; Missionary, Mr. Drewitt; the Cassowary,
Miss Hannah Hart; Cannibal, Mr. Gordon;
Pirates, Dusky Maidens, Fireflies, etc.

Act 3.-Father Christmas and the Hubbard Family.

Scene 1.—The Home of the Hubbards. fr. Hubbard, Mr. Peile; Mrs. Hubbard, Mr. Hub Miss Lynd.

Scene 2.—Outside the Home of the Hubbards. Peter Ableways, Mr. Barclay; Jonas Hum-phrey, Mr. Ford Hamilton; Jennifer Ling, Miss Canmen Judah; Martha Powitt, Miss Maud Miliar; Mr. Hubbard, Mr. Peile; Liz, Miss Purcell; Bill, Mr. H. Marshall; A Policeman, Mr. Thomas.

Scene 3 .- As for Scene 1.

Scene 4 .- The Hall of Father Christmas. Scene 4.—Ine Hall of Father Christmas.
Father Christmas, Mr. Barclay; Mr. Hubbard, Mr. Peile; Mrs. Hubbard, Miss Lynd;
Pirst Usher, Mr. Gordon; Baron Bluebeard,
Mr. Marshall; Mr. Robinson Crusoe, Master Lenard; Gordilocks, Miss Wooller; Red Riding
Hood, Miss Holman; Punchinello, Miss Hart;
A Cracker, Miss O. B. Bangs; Toys, etc.
—Lyric, Hammersmath.

MALEFILATRES, LES, play, by Georges de Porto-Riche. Presented by the French Players. May 26.—Court.

MAN FROM TORONTO, THE, comedy, in three acts, by Douglas Murray. May 30.

acts, by Douglas Murray. May 50.

Mr. Priestley ...Mr. Eric Lewis Bobby Glimour ...Mr. Henry Daniell Fergus Wimbush ...Mr. George Tully Ruth Wimbush ...Miss Marion Ashworth Ada Wimbush ...Miss Gwen Gwynne Mrs. Hubbard ...Miss Ada Palmer Minnle ...Miss Pheebe Hodgson Martha ...Miss Margaret Moffat Mrs. Calthorpe ...Miss Iris Hoey ...—Royalty.

MAN SHE BOUGHT, THE, drama, in three acts, by Walter Saltoun. February 11.

acts, by water Sattoun. February 1.

Jim Stanley Mr. Henry Earlesmere
Bert Mayfield Mr. Joe Raymond
Bob Elliot Mr. Fdwin Clarke
Mrs. Elliot Miss Louise Millward
Mrs. Murphy Miss Elleen O'Connor
Vic. Stanley Miss Nancy Newell
Sybil Mise Marguerite Estiville
Enid Miss Phyllis Claude
—Royal, Stratford.

MAN WHO MADE GOOD, THE melodrama, in three acts, by C. Vernon Proctor (January 21, Metropole, Glasgow). April 15.

General John Sheldrake Mr, Conrad Clerke Harry Sheldrake Mr. Frank V. Fenn Vernon Sheldrake Mr. Frank V. Fenn Vernon Sheldrake Miss Florrie McInnes Alice Sheldrake Miss Edna Lester Esther Bastion Miss Laurie Adair Bartlett Mr. Archie Grant Rose Giller Miss Dora Weber Mark Tapley Topper Mr. Alan Carruthers Martha Topper Mr. Alan Carruthers Martha Topper Miss Amy Wood —Elephant.

MANTRED, revival of Lord Byron's dramatic poem, with Robert Schumann's music, by the Incorporated Stage Society, in conjunc-tion with Sir Thomas Beecham, in aid of various charities. July 28.—Drury Lane.

MARIA MARTEN; OR, THE RED BARN, melodramatic romance, by Mary Austin and John Maclaren (March 4, King's, Colne). August 5.—Royal, Stratford.

MARKIAGE (K)NOT, THE, revuesical comedy, by E. C. Jazon. July 8.—The Middlesex.

MARRIAGE OF OBERON, THE, masque, in two scenes, by Lewis Cornwall, music by Jean Mars. May 13.

Sir Flitterback Cockchaffer

Miss Primrose Carpentier
Lady Cockchaffer

Miss Doris Tully
Beetretta Cockchaffer Miss Marjorie Fountain
Mrs. Homesy

Miss Marjore Fountain
Mrs. Homesy

Miss Marjore Fountain
The Go.den Fairy

Miss Cocile Maule-Cole
Queen of the Rainbow

Miss Edith Verdune
Wood and Nymph

Miss Marjorie Fountain
Titania

Mäss Dorma Ward

Oberon

Miss Winnie Wilde

—King's, Hammersmith.

MARRIED MAN'S SWEETHEART, A, drama, by Walter Saltoun (produced under the title of "The Serpent in the Garden," June 28, Royal, Dewsbury). September 30.

June 28, Royai, Bewsbury). Septomber 30.

Henry Ardleigh, afterwards Paul Leigh
Mr. Henry Earlesmere
Noel Cheshunt Mr. Geo. E. Meerifield
Richard Cameron Mr. John Cullen
Peitro Marini Mr. Edwin Clarke
Detective Ferrars Mr. William Ross
Wilson Mr. Ernest Archer
Jane Miss Winnie Braemar
Commissionaire Miss Minnie Braemar
Commissionaire Miss Minnie Webb
Lady Allicia Miss Marguerite Estivile
Sonia Cameron Miss Holly Haslewood
—Royal, Woolwich.

MARRIED ON LEAVE, drama, by Dorotny Muliord. April 15.—Royal, Woolwich.

MARMADUKE, comedy, in three acts, by Ernest Denny. June 19. Last performance (the 47th), July 27.

MARRYIN' OF MARGET BELLA, THE, Belfast sketch, by Cathal O'Byrne, Played by Mr. Joe Keenan, Miss Peggy McCurdy, Mr. A. Charters, Mr. Barney Sullivan, Mr. James Hodgens Miss Bride O'Gorman, Mr. Frank O'Leary, Miss Mary Crothers, Miss Jane McAteer, Miss Nellie O'Hagan, Miss Annie Cullen, July 29.—Empire, Belfast.

MASTER BUILDER, THE, revival of Ibsen's play (February 20, 1893, Trafalgar Square) by Mr. Leigh Lovel and company. May 13.—Court. Last performance (the 16th), May 25.

MASTER WAYFARER, operetta, by J. E. Haroid Terry, songs by Arthur Scott Craven, musc by Howard Carr (produced at the Beginn Red Cross (Ealing Depot), matine, December 4, 1917, Apono).

April 30.

This Waylarer Mr. Hayden Coffin The Man Mr. Bryan Powley The Viliain Mr. John Howell The Maid Miss Esie Stranack Queen's American Conference of the Maid Miss Conference o

MAURICE'S OWN IDEA, play, by Misses Malleson. Produced at a matine given by the students of the Academy of Dramatic Art. March 26.—Wyndham's.

MAYOR FOR A DAY, musical play, book by Jack F. O'Connor, music by "Primus." Payed by Mr. Arthur Roberts and company. June 17.—Pavilion, Leicester.

McTAGGART, THE, Scotch comedy, in one act, by W. A. Tremayne. September 13.—Little.

MEN IN POSSESSION, THE, comedy, in three acts, by J. Bernard M'Carthy. March 11.

-- Empire, Dublin

MIDNIGHT SUN, THE, Russian ballet, scenes, dances, and choreography by Leonide Massine. music by Rumsky-Korsakoff. Presented by the Serge Diaghaeft Russian Ballet. November 21.—London Collseum.

MILL GIRL AND THE MINER, THE, drama, by Stuart Lomath. April 29.—Palace, Battersea.

MISS ROBINSON, play, in three scenes, by Elizabeth Baker. November 9.
Waltur Vintage Mr. Auchur Claremont Agnes Vintage Mrs Margaret Chatwin Lister Mr. Christian Morrow Horace Mr. Eric Rose Angela Robinson Miss Dorothy Massingham Mrs. Robinson Miss Cathleen Orford Ivy Miss Dorothy Taylor Mabel Miss Sydney Leon Billy Arden Mr. H. Victor Tandy Pollock Mr. Reginald Gatty Mattie Hime Miss Mary Raby Miss Mary Raby Miss Mary Raby Miss Miss Nerver Matter Hime Miss Mary Raby Miss TREES NELL, play by George C. Hazel-

MISTRESS NELL, play, by George C. Hazelton. May 23.—King's, G.asgow.

MIXED HONEYMOON, A, sketch. Played by Mr. Syd Cotterell and company. November 18.—Hippodrome, Rotherhithe.

MONEY FOR NOTHING, farce, in three acts, by George Rollit. May 6.
Capt. Archie Fitzgerald ... Mr. Julian Royce. Charles Clifton ... Mr. Atan Nichols. Matthew McDougal ... Mr. Clive Currie. Fred ... Mr. Jack O'Shea. A Butcher ... Mr. John McNally. Inspector O'Hara ... Mr. Benedict Butler. Yorkshire Backer ... Mr. Tom Burt. Sergt. Major Dolan ... Mr. Frank Warren. Gunter's Man ... Mr. H. E. Browne. Assistant from Streeters ... Mr. J. Greene. Messenger Boy ... Mr. George Hamilton. Fishmonger's Boy ... Mr. F. E. Saxby. Mabel ... Miss Borothe Brett. Dot ... Miss Banneran ... Miss Edie Casson ... Buby Berkeley ... Miss Loue Beckman. A Coster Donah ... Miss Loue Beckman. A Coster Donah ... Miss Loue Beckman. A Coster Donah ... Miss Loue Beckman. Girl from Lee's ... Miss Ly Gardiner. Girl from Gainsborough's ... Miss Ivy Gardiner. Girl from White's ... Miss Ethe Callanan. Bella ... Miss Ethe Callanan. ... Prince's, Bristol.

MONEY FOR NOTHING, sketch, by Gladys Lloyd. May 2.—Rehearsal, Maiden Lane,

30 1112 311102	TEAR BOOK.
MONICA'S BLUE BOY, musical playlet without words, by Arthur Pinero and Frederic Cowen. April 8. Last performance (the 48th), May 18. Mr. Eric Lewis Doris Miss Corothy Stephen Ruby Miss Georgina Milne Beryl Miss Georgina Milne Beryl Miss Georgina Milne Beryl Miss Georgina Milne Grand Miss Mary Glynne Sarah Miss Mary Glynne Sarah Miss Anne Walden Pte. Lance Lovejoy Mr. Martin Lewis MOONBEAM, A, by F. T. Marinette. Presented by the Piough Players. December 8. —Lyric, Hammersmith. MORALS OF VANDA, THE, comedy, in three acts, by A. G. Rhode. April 1. Dr. Carlyon Mr. William Stack Vanda Mortimer Mr. William Stack Vanda Mortimer Mr. H. K. Aylift Leonard Mortimer Mr. Lestie Howard Elsmere Grant Mr. Rupert Stutifield Rev. Robert Checksfield Miss Lillian Tweed Binks Mr. Benedick Butler Ellen Miss Lillian Tweed Binks Mr. Gerald Johns Leeson Miss Helen Colville First Detective Mr. Julian Gade Second Bidlington Biggs Mr. Geoffrey Broughton Raphael Bidlington Biggs Mr. Geoffrey L. Carlile Serge	NAUGHTY OLIVETTE, comedy playlet, in one act (produced under its French title of "Le Loyer d'Olivette" at an Anglo-French matinée on February 7 at the Court). Played by Mile. Juliette Mylo and company. April 8.—Chelsea, Palace. NAUGHTY WIFE, THE, comedy, in three acts, by Fred Jackson, "elaborated and revised" by Edgar Selwyn. (Produced under the title of "Losing Efoise." November 17, 1917, at the Harris, New York.) April 11. Eloise Farrington. Miss Gladys Cooper Carter Mr. H. R. Hignett Hilary Farrington. Mr. Charles Hawtrey Darrell McKnight Miss Mona Harrison Nora Gail Miss Ellis Jeffreys Thompson Mr. Ernest Graham Bishop Kennelly Mr. Herbert Bunston —Playhouse. NELL'S LUCK, sketch. April 1. Mr. Gardner Mr. Harry Lofting Jim Mr. D. Tremayne Mrs. Gardner Miss Ada Roscoe Nell Miss Mary Neil —Euston. NIBS, play, by Thornley-Dodge. September 30. —Grand. Peterborough. WNOTHING BUT THE TRUTH, farcical cowedy, in three acts, by James Montgomery, from the novel by Frederick Isham (produced in America, March 13, 1916, at the Shubert, Newark; September 14, 1916. Longacre, New York. January 23, Devonshire Park, Eastbourne). February 5. Robert Bennett Mr. A. E. Matthews E. M. Ralston Mr. Charles Glenney Sichard Donnelly Mr. Perceval Clark Clarence Van Dusen Mr. O. B. Clarence Mabel Jackson Miss Dorothy Mint Sabel Jackson Miss Marie Leman Hiss Norah Fleming Mrs. E. M. Ralston Miss Henriettx Watson Miss Henriettx Watson Miss E. M. Ralston Miss Henriettx Watson
Mrs. Schwarin Lucinda Wild Rräulein Anna. Schwarin Miss Kathleen Harrowby Nerissa Matthews Miss Mamie Stekton Nancy Pellington Miss Chrier Huntley Miranda Cox Miss Henrietta Schrier	Gwendolyn Ralston Miss Renée Kelly —Savoy. NUNS OF ARDBOE, THE, opera, by Addison Price. Presented by the H. B. Phillips Opera Company. May 3.
MOVIES, farce, in one act, by Thomas King Moylan. March 4. Darby Spillane	Antoinette Miss Florence Morden The Abbess Miss Gladys Parr O'Corra Mr. John Pegg Moyra Miss Dorothy Yorke Kathleen Miss Florence Parry —Shakespeare, Liverpool. NURSE BENSON, play, in four acts, by R. C. Carton and Justin Huntly M'Carthy. June 21.
MRS. MULLIGAN'S MILLIONS, comedy, in three acts, by Edward McNulty. June 24. Empire, Dublin. MY AUNT FROM NEW YORK, farcical	Lord Messiger Mr. Fred Kerr Brooke Stanway Mr. Dawson Millward Joseph Tibbenham Mr. George Elton Capt. Tibbenham, V.C.
comedy, in three acts, by Herbert Shelley. October 10. Harry Brampton	Ray Marrison Mr. F. Pennington-Gustr Mr. Nelson Ramsay Sergt. Hinks Mr. Chas. B. Vaughan Moxon Mr. E. Viviða Reymolds Smeeton Mr. Douglas Munro Finchett Mr. Douglas Munro Finchett Mr. G. Dickson-Kenwin Lady Gillian Dunsmore Miss Marie Löhr Mrs. Tibbenham Miss Lottie Venne Mrs. Marrison Miss Violet Farebrother Nurse Benson Miss Blanche Stamley Watts Miss Marjorie Battiss—Globe.

PLAYS OF	THE YEAR. 97
OH! ALEXANDER, farce, in three acts, by Bay Dumaresq. December 2. Freece Mr. Harry Phydora Mr. Pettifer Mr. Mark Paton Kyrle Mr. Lionel Westlinke Glory Rose Miss Pauline Hugen Mr. Boom Mr. Charles Winderheese Mrs. Junk Miss Lily Griffin The Grand Duchess Miss René Vivian Ermyntrude Baker Miss Mabel Reos The Grand Duke Mr. Chas, F. Lioyd Baker Mr. Harry Physisra Phaisee Watford, OH! JOY, American musical comedy, in two	Officers' Mess, The Cont
Bay Dumaresq. December 2.	Control of the contro
Freece	Mrs. Makepeace Miss Betty Ward
Mr. PettiferMr. Mark Paton	Mr. Tinkerton
KyrleMr. Llonel Westlake	Sergeant
Giory Rose	Babs Miss Evic Graham Mrs. Makepeace Miss Betty Ward Mr. Tinkerten. Mr. H. K. Morand Sergeant Cora Merville Mrs. George Howley Mr. Hardbottle Mr. Ernest Herdric Mrs. Hardbottle Mr. Ernest Herdric Mrs. Hardbottle Mrs. Flora le Bretes Kitty Cavanagh Miss Peggy Kurton Gordon Miss Stella Marris
Mr. BoomMr. Charles Windernore	A JewellerMr. George Howley
The Creek Inches Miss Rand Villan	Mr. HardbottleMr. Ernest Hendrie
Remontrada Rakar Misa Mahal Rena	Mrs. HardbottleMiss Sybil Carlisle
The Grand Dukes Mr. Chas F Lioyd	MarthaMiss Flora le Breton
BakerMr. Harry Physlora	Kitty Cavanagh
-Palace, Watford,	GordonMiss Stella Marris
OH! JOY, American musical comedy, in two	OH! DOCTOR, farcical piece, by P. T. Selbit, songs and music by J. Weston-Hill and Vincent Extent (March 4 Palece Bath)
acts, book by Guy Bolton and P. G. Wade-	congregand music by I Wester Hill and
house, music by Jerome Kern, additional	Vincent Exley (March 4, Palace, Bath).
acts, book by Guy Bolton and P. G. Wode- house, music by Jerome Kern, additional numbers and lyrics by Cifford Grey and	Amril 29
Julian Frank. (Produced in America under	Dr. Sticky Bax Mr. George Jackley Winkle Miss Ray Holgate The Dinky Nurse Miss Lilian Farrar The Wife Miss Diana Morrow
the title of "Oh! Boy," January 20, 1917,	Winkle Miss Ray Hoigate
Schenectady; February 20, 1917, Princess 8,	The Dinky Nurse Miss Lilian Farrar
New York,) December 10.	The Wife Miss Diana Morrow
Inna Dackard Miss Icahal Lana	A Friend Mr. Frank Herald
Julian Frank. (Produced in America under the title of "Oh! Boy," January 20, 1917, Schenectady; February 20, 1917, Princess's, New York,) December 16. Briggs Mr. Hal Gordon Jane Packard Miss Isabel Jeans Polly Andrus Miss Ton Benson	A Friend Mr. Frank Herald Chemist Mr. James Herbert A Patient Miss Evelyn Grimths Maid Miss Lily Evans
Jim Marvin Mr. Billy Leonard	A Patient Miss Evelyn Grimths
George BuddMr. Tom Powers	Maid Miss Lily Evans
Jane Packard Miss Isabel Jeans Polly Andrus Miss Ton Fenson Jim Marvin Mr Billy Leonard George Budd Mr. Tom Powers Lou Ellen Carteer Miss Dot Temple Jackie Sampeon Miss Beatrice Lillie Constable Simms Mr. Fred Russell	
Jackie SampsonMiss Beatrice Lillie	OLD BILL'S BABY, comedy sketch, by Errest G. Bat'ey. November 11.—Collins's,
Constable SimmsMr. Fred Russell	Islington.
Sir John Carter, J.PMr. Tom Payne	
Lady Carter	OLD DOWN AND OUT, sketch, by A. Patrick
Miss Penelope Budy Mass he en Rous	Wilson. May 27. Molly
Jackie Sampson Miss Beatrice Lillie Constable Simms Mr. Frod Russell Sir John Carter, J.P. Mr. Tom Payne Lady Carter Miss Diana Durand Miss Penelope Budd Miss He'en Rous A Club Waiter Mr. Lucien Mussière —Prince's, Manchester.	Tack Brent Wr Reymond Langley
OCEAN WAVES revue by Albert de Cour.	Jack Brent
ville Wal Pink, and H. C. Sargent, music	-Alexandra V
by F. W. Chappelle (December 3, 1917,	ON LEAVE FOR HIS WEDDING, play, by
Empire Palace, Edinburgh). Principal	Cimord Rean (June 10, Royal, West Brom-
OCEAN WAVES, revue, by Albert de Courville, Wal Pink, and H. C. Sargent, muste by F. W. Chappelle (December 3, 1917, Empire Palace, Edinburgh). Principal artists: Mr. Billy Leonard, Mr. Jesse Jocobard, Mr. Jesse Mr. Bellenburgher, Pecce, West Leonig, Warther, Peter Mer. Leonig, Warther, Peter Mer. Leonig, Warther, Peter Mr. Leonig, Warther, Pe	wich). August 19.—Elephant.
artists: Mr. Billy Leonard, Mr. Jesse Jacob- son, Ridiculous Recco, Miss Jennie Hartley, Miss Isabel Scott, Miss Doris Leslie, Miss Kitty Kirwan, Mr. Billy Leon. May 13.— Empire, New Cross.	ONE OF THE BIRDS, sketch, by Arthur Wilson. November 4.—Hippodrome, Balham.
Miss Isabel Scott, Miss Doris Leslie, Miss	Wilson. November 4.—Hippodrome, Balham.
Kitty Kirwan, Mr. Billy Leon. May 13.—	OUT OF HELL, drama, in four acts, by Her-
Empire, New Cross.	bert Thomas. (Produced in America under the title of "My Boy," May 6, Parson's. Hartford: as "Under Orders," August 20. Eltinge, New York.) January 5. Last
O'DEMPSEY, THE, comedy, in three acts, by William Boyle. Produced by the Irish	the title of "My Boy," May 6, Parson's.
Plann Boyle. Produced by the Itish	Hartford; as "Under Orders," August 20.
Players. June 4. Jeremiah DempsyMr. Arthur Sinclair	Ellinge, New York.) January 5. Last
Mrs Catherine Demnsy Miss Nora Desmond	performance (the 31st), February 2.
Mary Kate O'NeillMrs. Nan Fitzgerald	Mrs. Ford
Mrs. Catherine Dempsy Miss Nora Desmond Mary Kate O'Neill Mrs. Nan Fitzgerald Brian O'Neill Mr. Harry Hutchinson	Arthur Ford
MINO O FlameganMr. Fred A. Jens	Arthur Ford } Mr. H. Brough Robertson
Tim O'Murphy	-Ambassadors.
Owney GovernnMr. J. A. O'Rourke	OUTSIDE THE LINES, play, in one act, by Charles Kean. October 7.—Palace, Wal-
SusieMiss Kathleen Drago	
Mickey Mr. J. M. Bridgman	thamstow.
OH! BOY, American revue, by Alrod Alled	PACIFIST, THE, play, by John G. Brandon.
(Inly 90 Hinnodrome Margate) Principal	October 28.
artists: Mr George Belmore Mr Francis	Richard BrunnerMr. Geo. Pickett
Hugo, Mr. Charles Maverne, Miss Moira	Mrs. GarrittMiss Phyllis Manners
(July 22, Hippodrome, Margate). Principal artists: Mr. George Belmore, Mr. Francis Hugo, Mr. Charles Maverne, Miss Moira O'Connor, Miss Maisie Danvers, Miss Agnes Missier, Miss Moira O'Connor, Miss Maisie Danvers, Miss Agnes Missier, Mis	A Poor WomanMiss Edith Madelle
Marchalph, Miss Gladys Faget, July 29.—	Sergt. Mardon
Empire, Edmonton.	Miss Dorothy Wilmer
Empire, Edmonton. OFFICERS' MESS, THE, musical farce, in three	Miss Dorothy Wilmer -Empress, Brixton.
acts. by Sydney Blow and Douglas Hoare,	PAGEANT OF DRURY LANE THEATRE,
music by Philip Braham, dances and en- sembles by George Shurley, additional lyries by Davy Burnaby. Produced by Sydney Blow (September 16, Royal, Ply-	1663-1918, THE, written and presented to
tunion by Dayy Ruenaby Produced by	Arthur Collins and the Theatrical Charities
Sydney Blow (Sentember 16 Royal Ply.	by Louis N. Parker in celebration of the twenty-one years of management of Drury
mouth). November 7.	Lane Theatre by Arthur Colling Sentem.
PhobeMiss Dorice Gorman	Lane Theatre by Arthur Collins. September 27.—Theatre Royal, Drury Lane
Philip Bolton	(matinée).
MaryMiss Elsie Stevens	
Joan Miss Thelma Morgan	PAGEANT OF FREEDOM, THE. Louis N. Parker's Pageant presented by Mme. Clara
TommyMaster Roger Livesev	Butt for a series of seven performances in
Tuy Challe Violat Cauld	Butt for a series of seven performances in aid of the British Red Cross Society and the Order of St. John. May 7.—Queen's
Major Bramsgrove Me Harbort Speeling	the Order of St. John. May 7.—Queen's
Cant Hardbottle Mr Evan Thomas	Hall.
Sydney Blow (September 16, Royal, Plymouth). November 7. Phobe Miss Dorlee Gorman Philip Bolton Mr. Murray Moore Mary Miss Else Stevens Joan Miss Thelma Morean Tommy Master Roger Livesev Hoskins Mr. Harry Cole Ivy Cha'lls Miss Violet Gould Maior Bramserove Mr. Herbert Snarling Capt. Hardbottle Mr. Evan Thomas Lieut. Turnbull Mr. Ralph Lynn	PAN LAUGHS, pantomime dansante. By A.
Phyllis	Weigall, music by Manuel Gomez. Pre- sented at the opening of a season of dances
Esmé Miss Ruby Loraine	sented at the opening of a season of dances
Sadie Miss Dorothy Cecil	by Lady Constance Stewart-Richardson, M. Alex Goudin, and Mr. Michael Michell. June 3—Court.
AngelaMiss Lilian Daimler	Tune 7 Court and Mr. Michael Michell.
Peggy	Julie 5 -Court.

PeggyMiss Estelle Watt

fay 7.-Queen's Gomez. Preeason of dances Richardson, M. Michael Michell.

PARTED AT THE CHURCH, drama, by Horace Stanley. February 25.—Palace, Rugeley.

PASSATISMO, by Bruno Corra and Emilio Settimelli. Presented by the Plough Players. December 8.—Lyric, Hammersmi'h.

PASSING SHOW OF 1918, THE, revue, in eleven scenes, book by Lauri Wylie, lyries by Clifford Harris and Valentine, mise-enscene by Julian Wylie, music composed, selected, and arranged by Jas. W. Tate, staged by Gus Sohlke. Principal artists: Miss Ella Retford, Mr. Harry Angers, Little Keene, Mr. Telam Rayne, Miss Paulette del Baye, Miss Zelinda Davis. Luly 2 Payar Birmischen. July 8.-Royal, Birmingham.

PAULINA, prologue to a three-act play. Pro-duced by Miss Marion McCarthy at an Anglo-French matinée. February 7.—Court.

PAUV'YETTE, sketch, by Mile. Juliette Mvlo. Presented at an Anglo-French matinée. February 7.—Court.

PEG O' MY HEART, revival of J. Hartley Manners' play (originally produced in America, December 29, 1912. Court. New York; in England, October 5, 1914. Devon-shine Park, Esstbeurne; October*10, 1914. Comedy) by Mr. Alfred Butt. Amril 24. Last performance (the 43rd), May 24.—St. Tames' James's.

PEG OF THE PAVEMENT, play, by Almée Grattan-Clyndes. November 4.—Palace, Redditch.

PETER PAN, revival of Sir J. M. Barrie's play (December 27, 1904. Duke of York's) by Mr. Dion Boueicault. December 19.—New (matinée).

PETTICOAT FAIR, musical comedy, by Robert Courtneidge, music by Arthur Wood. December 23.

December 23.

Admiral Hornby Mr. Edwin Brett
Harry Hornby Mr. Walter Passmore
Tipper Mr. W. A. Haines
Mr. Tovey Mr. Will'am Cromwell
The Chef Mr. Leo Frank'yn
Frances Talbot Miss Ethel Oliver
Lady Broughton Miss Emmeline Orford
Susan Miss Dorma Leigh
—Hippodrome, Newcastle.

Hippodrome, Newcastle.

PHEW! "extravagant farce," in six scenes, by Fred Karno and John Gerant (January 28, Empire, Nottingham). April 22.

Robin Rudd. Mr. George Goodfellow Nurse Lettice Hope Miss Jennie Gregson Dr. Brownlow Mr. Drelincourt Odlum Mr. Hargreaves. Mr. Scott Alexander Dick Rudd. Mr. Harry Paulo Tony Rudd. Mr. James Lesie William Ormroyd. Mr. Emlyn Davis Thomas Smith. Mr. G. Newark Garge. Mr. William Chayton Phoebe Ormroyd. Miss Lucie Evelyn Araminta Rudd. Miss Mercia Russell Millicent Languid. Miss Ruby Wentworth Millie. Miss Elsie Stirling. —Empire, Finsbury Park.

Philip II. (Cont.).

PHYL, revival of Cicely Hamilton's three-act play (March 10, 1913, West Pier, Brighton). May 13.

May 13.

Betty Ponsonby Miss Genee Andrews
Orive Ponsonby Miss Genee Andrews
Mabel Ponsonby Miss Coletto O'Neill
Maid Miss Betty Warton
Cathy Chester Miss Henrietta Leverett
Phyllis Chester Miss Henrietta Leverett
Phyllis Chester Miss Marie Blanche
Jack Folilott Mr. Philip Knox
Mrs. Ponsonby Miss Jess Dorynne
Wafter Mr Mick Webber
Mr. Westmacott Mr. A. G. Paulton
Galety, Manchester.

PLAYBOY OF THE WESTERN WORLD, THE, J. M. Synge's play (June 10, 1907, Great Queen Street). Presented by the Irish Players during the third week of their London season. April 15.—Court.

PLAYTHING OF AN HOUR. THE, play, in three acts, by C. Vernon Proctor. Decem-

PLUM AND APPLE, a "merry musical mix-ture in one pot," by Leedam Stanley and A Patrick Wilson, music by Rosalie Carter. November 11.

POLITESSE, LA, play, by J. M. Barrie. Pro-duced at a matinée in aid of Lady Lytton's Hospital. June 28.—Wyndham's.

PRESS THE BUTTON, an absurdity, in three acts, by Robert Hichens. May 23. Last performance (the 11th), May 31.
Lord Anthony Fitzurse ... Mr. F. Kinsey Peile The Count of Camerano Mr. F. Pennington-Gush' Maynard ... Mr. At'an Aynesworth Macelesfield ... Mr. Stanley Cooke Sir Chewson Polgate ... Mr. Arthur Helmore Tallbot Bulstrode ... Mr. Arthur Helmore Tallbot Bulstrode ... Mr. E. M. Robson First Policeman ... Mr. Charles Bishop Second Policeman ... Mr. Charles Bishop Second Policeman ... Mrs. Marie Löhr The Ex-Queen of Paradise Islands ... Miss Marie Löhr The Ex-Queen of Paradise Islands ... Miss Lottie Venne Mme. de Regnier ... Miss Vane Featherston Emma Tapp ... Miss Margaret Watson ... Globe

PRIDE OF THE REGIMENT, THE, drama, by Mrs. F. G. Kimberley (December 10, 1917, Royal, Wolverhamoton). March 4.— —Empire, Edmonton.

PRINCESS GIOIA, THE, ballet, by Colin Mac-leod Campbell. Presented by Miss Doris Norman's publis at a matinée in aid of the St. Dunstan's Hostel for Blinded Soldiers. February 5.—Court.

PLAYS OF	TI
PRIME MINISTER, THE, drama, in four acts,	
by Hall Caine (produced in America under the title of "Margaret Schiller," at Atlantic City, January 14, 1916; New Amsterdam, New York, January 31, 1916).	1
the title of "Margaret Schiller," at	
Atlantic City, January 14, 1916; New	
Amsterdam, New York, January 31, 1916).	
March 30. Last performance (the 66th), May 25.	
Rt. Hon. Sir Robert Temple Mr. C. M. Hallard	
Lord Burnley Mr. Vincent Sternroyd	
Mr. Dundas Mr. Howard Sturge	
Sir Richard Carfax Mr. H. A. Young	
Admiral Sir Charles Hallam Mr. Ernest Ruston	
Sir Malcolm Clark Mr. Allan Jeayes	
Galloway Mr. Gilbert Portcous	
Dr. Gottfried Schiller Mr. Henry Vibart	
Friedrich Schiller Mr. A. B. Imeson Otto Schiller Mr. Wilfred Fletcher	
Dr. Hoffmann Mr. Arthur Ewart	
Lady Dorothy Nugent Miss Joy Chatwyn	
Peggy Miss Vesta Sylva	
Dr. Hoffmann Mr. Arthur Ewart Lady Dorothy Nugent Miss Joy Chatwyn Peggy Miss Vesta Sylva Mrs. Schiller Mrs. A. B. Tapping Freda Michel Miss D. Holmes-Gore Margaret Schiller Miss Ethel Irving	
Freda Michel Miss D. Holmes-Gore	
Margaret Schiller Miss Ethel Irving Royalty.	
PRINCESS AND THE SWINEHERD, THE,	
version of Hans Christian Andersen's story, arranged by Mrs. Bright Morris. Presented	1
by the pupils of Miss Margaret Morris,	
December 21Margaret Morris, Chelsea	1
(matinée).	
PRIVATE PINKER ON LEAVE, sketch, by	
Frederick H. U. Bowman. December 12. George RivingtonMr. F. H. U. Bowman	
George Rivington Mr. F. H. U. Bowman	
Ptc. Char'ie PinkerMr. Andy Wilson Maisie PinkerMiss Cecelia Crawford	'
Maisie Pinker Miss Cecelia Crawford	
-Westminster Music Hall, Liverpool.	
PRINCESS POSY, musical play, by Vincent Douglass, music and lyries by Amos Parker.	
Douglass, music and lyries by Amos Parker.	
December 26 (matinée).	
Sir John Guy	1
Lady Margaret Guy Miss Victoria Wright	-
Gerald Guy	1
Thiltenander Ton	21

Philosopher Joe Mr. Wilfrid Shine Posy (in the Fantasy) Miss Queenic Stanley Nap Mr. McIville Phillips Panky
Mr. Moon Mr. Alfred Clinton
Cupid Miss Vivienne Bennett
Pierrot Miss Irene Dene
Pierette Hilda Dugdale
Fifmella Miss Daphne Delamere Tock | Brothers Webb Tock | Miss Primrose Carpentiere | Paum Mr. Walter Long | Tricolour Miss Vio'ette Kemmlin (Columbine Miss Betleen Galvin | Mr. Stork Mr. Donald Thorpe Mrs. Stork Miss Sybil Hicks | Winter Gardens, New Brighton.

PROFITEER, THE, play, in six scenes, by C. Vernon Proctor (April 1, New Hall, Bargoed). May 6.

Gideon Blackiston Mr. Cyril Gjier
Harry Blackiston Mr. Bert Bannister
Teddy Parker Mr. Victor Mason
Jane Higgs Miss Winnie Webster
Noralt Ruston Miss Sybil Hammersley
Rosie Selfridge Miss Betty Emery
Pa Loring Miss Dolly Wright
Wilhelmina Kay "Old Wheezy"
Miss Kathleen Magee ...Mr. Cyril Grier Miss Kathleen Magee

-Elephant and Cast'e.

PROFITEERS, THE, play, in one act, adapted from the French of Pierre Veber (Angli-elsed version of "Gonzague," March 16, 1917, Ambassadors), by Walter Hackett. June 3.

Profiteers, The (Cont.).
Horace Parkyns
Matikla Parkyns Miss Florence Vic
Hearletta Parkyns Miss Mona Frase
Thomas Midd etonMr. John Keating
Mrs. MiddletonMiss Gladys Ffediot
Genevieve Middleton Mis Joan Lockton
Julia MiddletonMiss Motly Lumler
Roderigo LopezMr. A. H. Map tor
Mrs. Lopez
Sir Ernest Blythe Mr. Harold Bradly
Mr. Stanley, M.P Mr. A. Cramer Kangsie
Mrs. Stanley
Mr. JenningsMr. Dimitri Vette
Karl SpitzenbergerMr. Fernand Lean
Marie
Zedekiah DuboisM. Leon Morton
-London Pay you
PROPER CASE, A, comedy sketch, by Ber
nond D Mandemald Tole 0

nard P. Macdonald. July 8.

Bustace Linkin ...Mr. Bernard MacDonald
Agnes Linkin ...Miss Reatrice Webb
P.C. PunceyMr. Affred Websley

PROPOSAL, THE, comedy, in one act, by Auton Tchekoff, translated by Julius West. Presented at a matinice in aid of Lady Smith-Dorrien's Hospital Bag Fund. December 3.—St. James's.

-Granville, Walham Green.

PURITAN GIRL, THE, revue, in three scenes, book, lyries, and music by Frederic Hen-dries. Principal artists: Miss Floreuce Harrington, M'ss Rosa Thornbury, Mr. Ted Stan'ey, Miss Nancie Storey, Mr. Bert Davis, Miss Boy Marris, Miss Jessie Hewitt. October 21.-Exchange, Spalding.

PURPLE MASK. THE romantic comedy, in four acts, from "Le Chevalier au Masque," by Paul Amont and Jean Manoussi, adapted

by Charles Latour (April 22, Royal, Plymouth). Transferred to Princes, September 16; to Scala November 11. July 10. A Customer Miss Gwen Compton Constance Miss Nona Wynne Another Customer Miss Margaret Yarde Majolin Mr. Henry Vibart Irene Miss Dorothy Riadey Laurette Miss Dorothy Riadey Laurette Mr. Russell Thorndike Capt. Lavernais Mr. Russell Thorndike Capt. Lavernais Mr. Ernest H. Paterson Brisquet. Mr. C. H. Croker-King Valentine Boudet Miss Amy Brandon-Thomas The Abbé Brochard Mr. Horton Cooper Armand Comte de TrevièresMr. Matheson Lang Roche Mr. Fred Russell Mme, Anais. Miss Margaret Yarde
Sabine Miss Betty Belloc
Bernard Mr. Walber Plinge
The Vicomte de Morsanne. Mr. Frederic Sargent
The Baron de Vivonne. Mr. Leyton Cancellor
Mme. Breau Miss Alice Phillips
Bastien Mr. Chas R. Stone
Keeper of the Toll House Mr. W. R. Stavely
The Duc de Châteaubriand. Mr. Alfred Brandon

QUEEN AND THE KNAVE, THE, romantic play, in eight scenes, by Emma Litchfield. July 29.

Hugo Dareford Mr. Conrad E. Stratford
Tallard Mr. J. Russell Bogue
Victor Stirling Mr. T. C. Jackson
Roderjo Mr. M. Leonard Forney
Grinaway Mr. Sydney Bryant
Princess Helen of Daimba

Miss Winifred Rutland
Curncetta Miss Chere Elkiarton
Rosalind Miss Rose Carr

Queen and the Knave, The (Cont.).

RolandMiss Gertie Moody Nedecia, Queen of Moravia

Miss Emma Litchfield —Royal, Whitehaven.

QUITS, comedietta, by George W. Botell. August 19.

Peter WyattMr. George Mergan
PattyMiss Irene Wailace
—Royal, Newcastle.

RATIONS, revue, by Bert Lee and R. P. Weston (April 1, Hippodrome, Colchestor). Principal artists: Mr. Robb Wilton, Miss Winnie Collins, Mr. Frank H. St. Clair, Mr. Jack Mann, Mr. Harry Davis, Miss Florence Palmer, Miss Maisie Craig, Mr. Billy Addams, Mr. Arthur Bright. July 8.— Empire, Stratford.

REAL SPORTS, musical, sporting, naval, and military play, by Arthur Rosebery, music by Ernest Vousden, additional tyres by Leslie Hawkins. August 5.

Leslie Hawkins. August 5.

Ria Breeze Mr. Will Priestley
Padgy Mr. Clifton Dane
Colonel Sterlang Mr. Fred 1. Ellis
Count Romanoff Mr. Edgar C. Milton
Jim Mr. Tony Srape
Dick Mr. Chfton Dane
Bill Mr. Fred A. Ellis
Charrie Mr. Fred A. Ellis
Charrie Mr. Fred Richards
Willie Clarkson Mr. Tony Spape
Bob Cash Mr. Tony Spape
Bob Cash Mr. Fred Richards
Flora Princess Delhi
Jack Miss Beattie Browning
Tom Miss May Grayce
Cora Miss Grace Vusey
Kitty Miss Hetty Gale
—Borough, Stratford

REALITIES, "the new Ibsen play." Presented by Mr. Austin Fryers. February 18.

RED HUSSAR, THE, revival of H. P. Stephens's comic opera (November 2, 1889, Lyric). September 2.—Shakespeare, Liver-pool. September 30.—The Middlesex.

REPORTED MISSING, play, by Alfred Denville. May 27.

Dr. Bates, R.A.M.C. ...Mr. Reginald Hartley
Pte. Egbert PodgersMr. Terry Davies
Lient. Egbert PodgersMr. Trank Caffrey
Capt. Jack MeredithMr. Alfred Dr. ville
Pte. Joe MeredithMr. N. Glewlow
Postal Telegraph BoyMr. S. Clewlow
Postal Telegraph BoyMr. J. B. Stanley
Ptes. Brown, White, Bailey, Smith
The Shaw Glee Singers
Yvonne DoucietMiss Marjorie Denville
Mrs. PodgersMiss Marjorie Denville
Mrs. PodgersMiss Marjorie Denville

Mrs. Podgers Miss Maysic Wright
Mary MeredithMiss Godfrey Thrner -Royal, Oldham.

ROBIN'S FATHER, play, in three acts, by Rudolf Besier and Hugh Walpole.

November 1. Novemoer I.

Rustace Leigh Mr. Lancelot Hilton

Sir Jeremy Leigh Mr. Arthur Fayne

Dahlia Bristowe Miss Dorothy Green

Robin Leigh Mr. Paul Hansell

Claire Leigh Miss Margary Bryce

Harry Leigh Mr. Otho Stuart

—Playhouse, Liverpool. ROLL OF HONOUR, melodrama, in seven scenes, by Gladys Hastings-Walton (Decem-ber 24, 1917, Grand Junction, Manchester). January 21.

-Royal, Stratford.

ROMANTIC LOVER, THE, play, by J. Bernard McCarthy. August 26.—Empire, Dublin.

ROMANTICISMO. drama, by Gerolamo Rovetta. Presented by an Italian com-pany, under the direction of Chevalier Ugo pany, under the direction of Chevalier Ugo Catani, in aid of the Italian Hospital and the Queen's Hospital, Frognal. March 12.— Comedy. (A second performance of the play in English by an Euglish company was given on March 19.) The play was put on at the Ambassadors for a short run on June 8. It ran for 33 performances, ending on July 6.

ROSE MARY, stage version of Dante Gabriel Rossetti's ballad, arranged, designed, and produced by Miss Fogerty, music by Walter Mudie, Presented at the opening of the Fogerty-Ginner season. March 11.—Court (matinée).

ROSE OF PICARDY, THE, musical comedictta, in one act, by G. E. Cornille-Pescud. September 2.

Cecile St. AyrMargaret Fletcher Cecile St. Ayr Margaret Fletcher Eugenie Betty Gordon Raoul de Chatillon Kennett Harding Marcelle Belaire Hilda Barry Schmidt Robt F. W. Douglas Margot Isobel Dorochy Corporal Dods Harry Massey —Alexandra, Stoke Newington.

ROSES OF PICARDY, musical military play, by Evelyn Thomas. August 5. Duke of Southwick (afterwards General)

Duke of Southwick (afterwards General)

Mr. Sutton West
Duchess of Southwick ... Miss Violet Lewis
Capt. Lord Arthur Parkin .Mr. A. S. Mayne
Rector of Southwick .Mr. Webster Lake
Jack Chester ... Mr. Harry Fraser
Jenefer Graham ... Miss Frances Murray
Billy JonesMr. J. Collier
Sally Gee ... Miss Margot Grenville
Some of the B.E.F.
Privates Harris, Morley, Bellby
—Hippodrome, Cannock.

—Hippodrome, Cannock.

ROSETTE, comic opera, in two acts, written by W. Beresford Inglis, music by George Henry Martin. April 29.

Barry Williams Mr. W. Beresford Inglis Sidney Mr. James Anderson Capt. Williams Mr. Percy Wilding M. Morand Mr. George Ross No. 22 Mr. Neil C. Gemmell No. 14 Mr. Campbell George No. 7 Mr. Arthur M. Steven No. 9 Mr. Theo. Lowe The Statue Mr. Geo. Hope Griggs Mr. J. Lavis Angus Edith Miss Winifred M. Macdougall Mrs. Williams Miss Dorothy A. Lawrence Martha Miss Marjorie E. Macdougall Rosette — Miss Marjorie E. Macdougall —Royal, Glasgow. -Royal, Glasgow.

ROSY ISLAND, musical comedy, in four scenes, Produced by Tom Major. June 3.— Empire, Garston.

-	ILALS OF	THE LEAK.
& ROXAS	A, comedy, in three acts, by Avery	Scandal (Cont.).
Mente	would be the lateral at a charge profit true	Major Alex. ThatcherMr. Fred Lewis
form	nance, under the title of "Nobody's	Courtney BornerMr. Noel Coward
sent	ed in America under the same title	Lude Wickham Min Millio Walter
Octo	ber 25, 1910, Euclid Avenue Opera	Pewsey
Hou	nance, under the title of "Nobody's ow," October 20, 1910, Dalston; pred in America under the same title ober 25, 1910, Buchid Avenue Operase, Cleveland; November 15, 1910, Hud-New York). September 9, Devonshire	Miss Gladys Ffolliott
SOH, Park	New York). September 9, Devonshire , Eastbourne. September 18. ackson Miss Athene Seyler owens Miss Mona Mangan aphens Mr. Eric Harrison s Manmelo Valencia. Miss Stella Rho Moretand Mr. Baeil Sydney e Favier Mr. Ivo Dawson Miss Dorothy Tetley	Mrs. Lee Reeves Miss Esmé Beringer
Betty J	acksonMiss Athene Seyler	Mrs. Claude Larpent Miss Mary Robson
Fanny (Owens	Mrs. Lester KeeneMiss Clare Greet Regina WaterhouseMiss Norah Swinburne
Ned St	Manuala Valencia Miss Stella Pho	Héiene
Duke of	MorelandMr. Basil Sydney	The Hon. Beatrix Mincheliffe
Count d	e Favier	Miss Kyrle Bellew —Strand.
Sadie		SECOND SPRING, A, comedy, by Godwin Bulger. July 15. Leslie Surridge Mr. Harold Jenkins Mrs. Percy Darnell Miss Gerbrude Gilbert Jumes Darnell Mr. H. Lane Bayriff Ursula Darnell Mr. H. Lane Bayriff Ursula Darnell Miss Dorls Lloyd Harry Folland Mr. Frank Milray Muriel Darnell Miss Madge McIntosh Stephen Griggs Mr. Reginald Gatty—Playhouse, Liverpool. SECRET AEROPLANE, THE (See "Carry
Royana	Clayton Mr. Ernese Frimmignam	Bulger. July 15.
		Parrack Mr Harold Jookins
RUINEL	G. Kimberley (September 2, Grand,	Mrs. Percy Darnell Miss Gertrude Gilbert
Rein	htom) Southour O	James DarnellMr. H. Lane Bayliff
Geoffrey	Rousdon Mr. Arthur E. Pringle Wade Mr. Tom Beasley unning Mr. Charles Buxton nt Regis Mr. Charles Nicholson dison Mr. Wild Nicholson lith Lyme Miss Mona Gray aming Miss Lennic Clare	Hogey Follows We Prent Miles
Alfred \	Wasle Mr. Tom Beasley	Muriel Darnell Miss Madge McIntosh
Jack Cu	nningMr. Charles Buxton	Stephen GriggsMr. Reginald Gatty
Dr. Grai	nt RegisMr. Clarke Nicholson	-Playhouse, Liverpool.
Mrs. Ed	lith LymeMiss Mona Gray	SECRET AEROPLANE, THE. (See "Carry On.")
Clara Ca	doneMiss Isla Garnet-Vayne	SECRET SERVICE GIRL, THE, drama, in two
Hilda Si	done Miss Isla Garnet-Vayne	acts, by Royce Carleton. December 16.
Enter wa	de Miss Roma Pendrous — Elephant and Castle.	capt. Jack BennettMr. Royce Carleton
SABLE	AND GOLD, play, in three acts, by	Henry MillerMr. Rich Minster
Mau	rice Dalton. September 16.	Sir Horace BruntonMr. G. Roberts
John Pa	ArkeMr. Peter Nolan	Delilah Sabine
Gregory	ParkeMr. Fred O'Donovan	Rosie Bawn Miss Josephine Middleton
Eileen I	Parke Miss May Craig	Susie Spratt
Paul Kel	ller Mr. Louis O'Connor	Mrs. WinningMiss Katherine Clark
Agnes U	AND GOLD, play, in three acts, by rice Dalton. September 16. arke Mr. Peter Nolan ke Miss Mayreen Delany Parke Mr. Fred O'Donovan Parke Miss May Craig lier Mr. Louis O'Connor YNeill Miss Una Bourke Abbey, Dublin, ICE OF ISAAC THE Presented by	Pearl WinningMiss Valerie Crespin
SACRIF	ICE OF ISAAC, THE. Presented by Plough Players. December 8.—Lyric,	All Bairnefather Mr. W. Carr Sir Horace Brunton Mr. G. Robarts Delilah Sabine Miss Ethel Edwards Rosie Bawn Miss Josephine Middleton Penelope Pipsqueak Miss Margaret Cotten Susie Spratt Miss Janet Stark Mrs. Winning Miss Katherine Olark Pearl Winning Miss Valerie Crespin — Imperial, Canning Town.
the	Plough Players. December 8Lyric,	SERPENT IN THE GARDEN, THE, play, by Walter Saltoun, June 28. (Title after- wards changed to "A Married Man's
	mersmith.	wards changed to "A Married Man's
SACRIFI	ICE, play, by Sir Rabindranath Tagore.	Sweetheart.")
Socie	ented by the Indian Art and Dramatic	Henry Ardleigh, afterwards Paul Leigh Mr. Henry Earlesmere Noel Cheshunt Mr. Wm. Priestley Richard Cameron Mr. Arthur Elliott Peitro Marini Mr. Edwin Clark Wilson Mr. Ernest Archer Jane Miss Winnie Braomar Detective Ferrars Mr. William Ross Commissionaire Miss Elsie Cherry Duchess of Studleigh Miss Minnie Webb Lady Alicia Miss Marguerite Estiville Sonia Cameron Miss Cissie Bellamy —Royal, Dewebury.
Gunavat	ty. February 9. i Miss Barbara Everest ti Mr. Norman V. Norman Mr. H. K. Aylift Miss Edyth Goodall Miss Hazel Jones Mr. Eric Ross	Noel CheshuntMr. Wm. Priestley
Raghupa	ti Mr. Norman V. Norman	Richard CameronMr. Arthur Elliott
Jaising	Miss Edyth Goodall	Wilson Mr Ernest Archer
Aparna	Miss Hazel Jones	Jane
Nakshati	a Mr. Eric Ross	Detective FerrarsMr. William Ross
Unandpa:	Mr. W. F. Pearce Rai Mr. Loftus Hare Attendant Miss Eleanor Street Master Eric Deacon. Wing George's Hall Contral V M C.	Duchess of Studleigh Wise Minnie Wohl
Queen's	Attendant Miss Eleanor Street	Lady Alicia Miss Marguerite Estiville
Druva .	Master Eric Deacon.	Sonia CameronMiss Cissie Bellamy
	Tring devige a man, contrat 1	-Royal, Dewsbury.
SALOME	, Oscar Wilde's play (May 10, 1905, , Bayswater). Presented at a private rmance given by the Independent tre, with Miss Maud Allan as Salomé.	SETTLING DAY, a playlet with a moral, by Denton Spencer. June 10.
perfo	rmance given by the Independent	Wallie Belmore, D.C.M Mr. Albert Brasque Nellie Belmore
Thea	tre, with Miss Maud Allan as Salomé.	Nellie BelmoreMiss Cora Duncan
April	12.—Court.	-Empire, Edmonton.
SALVAG	E, sketch, by Captain E. J. Solano. onted at a matinee in aid of the mers of War Fund for the Worcesters.	SHANGHAI, spectacular operette, in two acts. by Wm. Carey Duncan and Lauri Wylie.
Priso	ners of War Fund for the Worcesters.	music by Isidor Witmark, production by
July	5.—Queen's.	music by Isidor Witmark, production by William J. Wilson. August 28. Last (131st)
SARA, pl	lay, in one act, by Bertha N. Graham.	performance, December 7. Fo Pah Mr. Dennis Hoey Fee Fum Mr. Ewart Drake Zu Zu Miss Louie Brooks
Produ	aced at a matinee arranged by the	Fee FumMr. Ewart Drake
Club	in aid of the Vanguard Farm for Dis-	Zu ZuMiss Louie Brooks
ab'ed	Saflors and Soldiers. November 8	K. Pete Dark
The	Middlesex.	Constance Kers Miss Joan Hay
SAVING	MONEY, farce, by Nita Faydon. Pro-	Algernon Bay
Etline	MONEY, farce, by Nita Faydon. Pro- l by the students of the Florence ger School. December 13.—Padding-	Wong Ho Mr. Harry Claff
ton S	Street, W.	Constance Keys Miss Joan Hay Algernon Bay Mr. Bert Coote Wone Ho Mr. Harry Claff K'n Foo Mr. Harry Dearth Fan Tan Miss Dorothy Reunton
SCANDA	L, play, in four acts, by Cosmo	Hu DuMr. Alfred Lester
Hami	liton. December 7.	Hu Du Mr. Alfred Lester Ah Sing Mr. Fred Wright Sen Sen Mas Blanche Tomlin
Malcolm	FranklinMr. Arthur Bourchler FraserMr. Alex. Scott-Gatty	Première Dangenge Mice Lyv Shilling
Lord Wic	ckhamMr. Stan'ev Lathbury d YorkMr. William Stack	Premiere Danseure Miss Ivy Shilling Premier Danseur Mr. Paul Jakovleff —Theatre Royal, Drury Lang.
Sutherlan	d YorkMr. William Stack	-Theatre Royal, Drury Lane.

John Lynton	102 1112 31 AGE	TEAR BOOK.
SOLDIER BOY, American musical comedy, in two acts, book by Rida Johnson Young and Edgar Wallace, music by S. Rombeau and Frederick Chappelle (produced in America, April 3, 1916, Shubert, Newark; December 6, 1916, Astor, New York). (June December 6, 1916, Astor, New York).	SINCERITY, play, in one act, by Gerald Macnamara. May 31. Hiram Gurdy Mr. J. G. Abbey Mrs. Gurdy Mr. Laurence M'Larnon Dan Kelly Mr. Rutherford Mayne Bridget Mis Rose M'Quillan Rebecca Miss Rose M'Quillan Gaiety, Dublin. SINNERS, play, in three acts, by Brandon Fleming. June 3. Sir Noel Barchester Mr. H. K. Ayliff John Lynton Mr. Dennis Wyndham Robert Ransom Mr. Leslie Howard James Mountford Mr. Wifred E. Payne A Maid Miss Rose Buth Brook Marion Barchester Miss Eva Leonard Boyne Lady Barchester Miss Gerbrude Sterroll Ruth Carleon Miss Marga La Rubia —Prince of Wales's, Birmingham. SINNERS BOTH, drama, in four acts, by Herbert Thomas. September 19. Rose Hutchins Miss Frances Ivor Ebenezer Jones Mr. Herbert Thomas Grand, Croydon. SISTERS, THE, James Sh'rley's comedy (originally produced in 1652). Presented by the Graystoke Place College Dramatic Club. July 6.—Birkbeck. SIXES AND SEVENS, comedy, in three acts, by Susanne R. Day. May 27. Jane Fairfax Miss Alice Calvert Lady Anne Glodagh Dymley Miss Grace Lane Howard Bellingham Mr. Arthur Haze Glodagh Dymley Miss Grace Lane Howard Bellingham Mr. Cecil G. Calvert —Gaiety, Manchester. SIXES AND SEVENS, revue, by Capt. W. F. Helmore. Produced by the 67th Division Theatrical Company. January 1.—St. Mar- garet's Hall, Canterbury. SKIPPER'S SUBMARINE. THE, comedy, in two acts, by Charles K. Ayre. July 29. Peter Rooney Mr. Fred O'Donovan Many Anne Miss Exmé Mar. Fred O'Donovan Many Anne Miss Exmé Mar. Fred O'Donovan Many Anne Miss Exmé Mar. Fred O'Donovan Many Anne Miss Exmé Miss Nora Claney William Burns. Mr. Fred O'Donovan Many Anne Miss Exmé Miss Harie Miss Nora Claney William Burns. Mr. Fred O'Donovan Many Anne Miss Exmé Mar. Fred Harford —Empire, Dublin. SMITH OF THE LOAMSHIRES, play, in one act, by Charles Bushell. May 1. M. Dulac Cadet Chas. Bushell Cadet Chas. Bushell Capt. Lawrence Cadet Chas. Bushell Capt. Lawrence Cadet Chas. Bushell Moore Park, Kilworth. SNEEZING CHARM, THE, an Arabian Night's phant	Soldier Boy (Cont.). A'lifred Appledore
Society. June 9.—Court. Society. June 9.—Court. Young Philip	Moore Park, Kilworth. SNEEZING CHARM, THE, an Arabian Night's	Maurice Braham
and Edgar Wallace, music by S. Rombeau and Frederick Chappelle (produced in America, April 3, 1916, Shubert, Newark; December 6, 1916, Astor, New York). (June	Society. June 9.—Court.	Tommy Dodd
Tunce s, Manchester.) June 26. —Kennington.	and Edgar Wallace, music by S. Rombeau and Frederick Chappelle (produced in	Magdala Derwent Miss Elsie Carlton

SFENDTHRIFT, THE, play, by F. Brooke Warren. September 30.—Royal, Sear-

SPOOF, LTD., comedy, with music, by Percival Langley (originally produced as a comedy under the title of "Stolen Fruit," May 23, 1917, Hippodrome, Eastbourne; September 10, 1917, Palace, Hammersmith). August 19. Empire, Southend.

SPRING, play, in one act, by T. C. Muray. January 7.

Andreesh Mr. Fred O'Donovan
Shavawn Miss Margaret Nichelas
Seumas Mr. Peter Noan
Judo Miss Irene Kerly
Nora Miss Irene Kerly
Abbay Dublin -Abbey, Dublin.

—Abbey, Dublia.

SPY IN THE RANKS, A, military dirana, In four acts and eleven scenes, by Mrs. F. G.

Kimberley (May 20, Royal, Wolverhampton), July 29.

Colone. Robert Bruce. Mr. Chas. H. Longden Capt. John Culling. Mr. H. Ryeland Leigh Liout. Ronald Lee. Mr. Roy C. Craig Sam Griggs. Mr. Lawson Frazier Pte. Tommy York. Mr. Frank A. Chapman Pte. Bill Adams. Mr. George Sydney Pte. Nobby Csark. Mr. Jack Willis Miri Lee. Miss May Axon Barbara Neeshaan. Miss Mary Hughes Babetter L'Estrange. Miss Jeannie Weston Pteggy Merrall. Miss Marie E. Longden—Grand, Croydon -Grand, Croydon

ST. GEORGE AND THE DRAGONS, comedy, by Eden Philipotts. March 30.
Lord Sampford Mr. Christian Morrow Lady Sampford Miss Cathleen Orford The Hou. Eva Somerset ... Miss Dorothy Taylor The Hou. Monica Somerset.

Miss Dorothy Massingham

John Copplestone Mr. Frank Moore
Sarah Copplestone Mr. Frank Moore
Edmund Copplestone Mr. Frank D. Clewlow
Unity Copplestone Mr. William J. Rea
Bassett Mr. William J. Rea
Bassett Mr. Maurice Neville
Polly Mies Hilda Vane
Maid Miss Nancy Stapies
Footman Mr. Sydney Smith
—Repertory, Birmingham.

STONE GINGER, revusical comedy, by J. Aubrey Stanley and A. C. Unwin. Played by Officers of the Command Depôt, Scarborough, and their lady friends. December 12.—Aquarium, Scarborough.

STOPPING THE BREACH, farce, in one scene, by Herbert Thomas. April 8.

The Judge Mr. Weedon Grossmith Mr. Denzil, K.C. Mr. Owen Roughwood Mr. Smithers Mr. R. Douglas Montague Leroy Mr. James Whigham Reggie Pierpont Mr. Pat Somerset Police-Sergeant Blogg Mr. E. Y. Rae The Usher Mr. James Leverett Mrs. Pierpont Mrs. Lena Jameson Mrs. Niggs Miss Drusilla Wills Lady Emma Jones —London Goliseum. -London Coliseum.

STORM WRACK, musical play, in one act, by James Lyon, text by T. Barlow, Produced by the H. B. Phillips Opera Company. February 15.

Margot Miss Florence Morden Mathilde Miss Gladys Parr

Storm Wrack (Cont.)

René Mr. Gwynne Davies
Pierre Mr. Lewys James
-Shakespeare, Liverpoot

STORY OF THE ROSARY, THE, revival of Walter Howard's drama, (September 17, 1913, Junesson, Marchester, December 23, 1913, Princes), by Walter and Freschick Merville, July 8. Last performance (the 102nd). - September 21.-Lyceum.

STROKE OF TEN, THE, dramatic sketch, in one act, by Fred J. Morris. April 4 (matines).

STINTS, revue, books and tyrics by Marriott Edgar, music by Harman Darewski, addi-tional numbers by Caffyn Baxter. December 24.-Empire, Bristol.

SUBDITING OF MACLLAN, THE, cornedy sketch, in one act, by R. F. Morrison. December 30. - Royal Woolwich.

SUMMONS, THE, play, in one act, by Leslie Lyad. March 25.

Lyna. March 25.

Thomas Joyce, senr. Mr. Walter Kennedy
Thomas Joyce, junr. Mr. Norman Gray
Mrs. Curtin Miss Una O'llagan
Edith Curtin Miss Muriel Woods

- Grand Opera House, Beifast

SWITCH NO. 7, separational episode, in one scene, by George Rollit, originated and de-vised by Harold Heath. April 1.

Ben Williams Mr. Affred Beale Captain Fox, V.C. Mr. Franklyn Bellamy The Tramp Mr. Harold Heath Engine Driver Mr. George Bogue Helen Christie Mass Derothy Green —Victoria Palace.

SWISS V. ROBINSON, sketch, by E. Thorniey-Dodge. August 27 .- Pier, Eastbourne.

TABS, revue, in two acts and twenty-two scenes, by Harry Grattan, with additional secures by Rearled Jeans, tyries by ito and Jeans, music by Ivor Novello, additional numbers by Pat Thayer, Guy le Feuvre, and Muriel Lilie, dances and ensembles by Gwladys Dillon. Principal artists: Miss Beatrice Lillie, Mr. Alfred Austin, Mr. Hal Bert, Mr. Guy le Feuvre, Mr. Barry Baxter, Miss Ethel Baird, Miss Violet Grey, Miss Tiny Grattan, Miss Margaret Campbell, Mr. Albert Wallace, Mr. Dan O'Neil, Miss Joan Emmey, Miss Vera Lennox. May 15. Last performance (the 28th), December 22.—Vaudeville (matinée). 22. - Vaudeville (matinée)

TACTICS, faree, in one act, by Thomas King Moylan (originally produced by the Irish Players at the Irish Club, August 9, 1977), Presented by the Irish Players at the open-ing of their London season. April 1.— Court.

TACTICAL OFFENSIVE, THE, sketch, by Monckton Hoffe, Produced at the Theatri-cal Garden Party, June 25.—Royal Botanic Gardens.

VTAILS UP, musical entertainment, in two acts. ILS UP, musical entertainment, in two acts, by John Hastings Turner, music by Philip Braham, lyrics by Davy Burneby and Hugh E. Wright, dances and ensembles by J. W. Jackson. Produced by Harry Grattan Principal artists: Mics Teddie Gerard, Mr. Clifford Cobbe, Mr. Jack Buchanan, Miss Phyllis Monkman, Mr. Artfur Playfair, Miss Phyllis Titmuss, Mr. Gilbert Childs, Mr. Campbell, Miss Marie Hemingway, Miss Babette Tobin, Miss Kathleen Martyn, Miss Gladys Labin.

THREE MONTHS, revusical farce, in three acts, by Clare Estob and Marguerite Storr, music and lyrics by Miss de Llana. Presented by the War Time Payers in ald of the R.A.O.B. Widows and Orphans' Fund. March 30.—Margaret Morris, Chelsea. Tails Up (Cont.). Miss Irene Greville, Mr. Arthur Denton, Mr. James Davies, Mr. Rex Anderson. June 1.-Comedy. TAINTED GOODS, play, by Clifford Rean. March 18.—Royal, Stratford. TANKS, play, in one act, by Hugh Mytton.

February 28
Lady D.mity Deerly Miss Edith Parker
Mdlle. Tutu Mrs. Graeme Robertson
Captain Chancit Mr. Gilbert Jacob
P.C. McCrankie Mr. H. S. James

—Vaudeville Pavilion, Devonshire Park,
Eastbourne. TITLE, THE, comedy, in three acts, by Arnold Bennett. July 20. Mr. Culver Mr. C. Aubrey Smith
John Culver Mr. Leslie Howard
Tranto Mr. Martin Lewis
Sampson Straight Mr. Nigel Playfair
Mrs. Culver Miss Eva Moore
Hildegarde Culver Miss Joyce Carey
Miss Starkey Miss Gerbrude Sterroll
Parlourmaid Miss Archie Varre
— Royalty. —Vaudeville Pavilion, Devonshire Fark, Eastbourne.

TELLING THE TALLE, musical farce, in three acts, by Sydney Blow and Doughas Hoare, from the French play "Une Nuit de Noces," by Henri Keroul and Albert Barre, lyries by Douglas Hoare, music by Philip Braham. August 31. Last performance [the 90th], November 9. Jules ... Mr. James Crombie Batnot ... Mr. Douglas Blore Felicite ... Miss Ruth Siau Ninette ... Miss Betty Beresford Itene ... Miss Ida Mowbray Marcel Durosel ... Mr. Denier Warren Su ette ... Miss Nancy Gibbs Marguerite ... Miss Nancy Gibbs Marguerite ... Miss Winnie Haytor Jules Duportal ... Mr. Bruce Winston Mn e. Duportal ... Miss Hannah Jones Gabrielle ... Mille. Lucienne Dervyle Julia ... Miss Birdie Courtney Yvonne ... Miss Joan Beryl Sorbier ... Mr. Fred C. Glover Colette ... Mr. Frank Butt Henri ... Mr. Gerald Kirbv Claudine ... Mille Edmée Dormeuil Mme. Pigache ... Miss Warte Blanche Capt. Laverdet ... Mr. Artbur Margetson Sidonie de Matisse ... Miss Matie Blanche ... Ambassadors. TOBY, comedy, by Herbert Henry Herbert (Major H. H. Woodgate). Produced and played by convalescent officers of the King's Lancashire Military Convalescent Hospital. December 2,—Grand, Blackpool. TOMMY'S FRENCH WIFE, Anglo-French play, by Charles Darrell (August 5, Her Majesty's, Walsall). August 19. Cnl. Tom Greystone ... Mr. Tom C. Leybourne Humphrey Greystone ... Mr. Geo. Osmond Tearle Dr. Luke Harlow ... Mr. Villiers Stanley Ptc. Freddy Linker Mr. Harry Tilbury Ptc. Freddy Linker
Major Arthur Carr-Lyndon
Mr. T. Edward Thorne
Miss Abigail Greystone ... Miss Clara Santley
Jessie Ma'pass ... Miss Clara Santley
Agnes Harlow ... Miss Gispe Sarke
— Empire, Edmonton. TOO MUCH MONEY, farce, in three acts, by Israel Zangwill (Pebruary 18, Royal, Glas-gow, April 9 (matinée). Last performance, (the 62ud), May 25. TEST KISS, THE, play, in one act, by Keble Howard. June 24.—Palace Pier, Brighton. THEIR BITTER HARVEST, play, in one act, by Ragna Dehn. October 16. Major Harry Hetherington Major harry Hemetangton

Mr. Frederick H. U. Bowman.

Doric Miss Sylvia Hogarth

NanaMiss Ragma Dehn

—Crane Hall, Liverpool. -Ambassadors. THREE BROTHERS. THE, mystery play of the RED BROTHERS. THE myssery pray of the mediaval ages, in four acts, written and produced by Colonel Netterville Barron, lyries by Colonel Barron, Lieut. F. C. Coulter, and Second Lieut. A. Newberry-Choyce, music by Rifleman Ralph Letts. Coulter, and Second Lace.

Choyee, music by Riffeman Raiph Letts.
Choyee Lieut.
Committee Lieut.
Committee Lieut.
Coveritae Capt. W. L. Cockeroft Pamor Lieut.
Corpl. H. Ragen
Sir Veritae Corpl. H. Ragen
Sir Veritae Corpl. L. R. Badcoe
St. Simplicitae Corpl. L. R. Badcoe
St. Simplicitae Corpl. H. Thompson
Court Jester Corpl. H. Thompson
Court Jester Corpl. H. Thompson
Court Jester Corpl. F. Preston
Court Jester Corpl. F. Preston
Cardival The Lieut. A. C. Cookson
Larcon Three 2nd Lieut. Gordon Vates
Julian Brothers 2nd Lieut. C. E. Goulding
Tamara Miss Cecily Threlfall
Ninith Mrs. W. L. Cockeroft
Feucassette Miss Wynne Pryce
Morcen Miss D. Wacher
Lady Damaris Mrs. Arthur J. Brown
—Opera House, Blackpool. TREASURES OF BRITAIN, THE, masque, by Louis N. Parker. Presented at a matinee in aid of the funds of the Charing Cross Hospital. April 19.—Shaftesbury. TRIMMED IN SCARLET, American play, in four acts, by William Hurbut. April 25.

Revore Wayne Mr. Frank Esmond David Ebbing Mr. Edgar Bruce Charles Knight Mr. Cifford Heatherley Archer Kingston Mr. Harold Anstruther Erroll Mr. Gordon Starkey Janttor Mr. R. M. MacDougall Molly Todd Miss Alloc Leigh Mrs. Klipps. Miss Margot Grenville Gwen Kennedy Miss Eleanor Homwood Solly Pierce Miss Lois Heatherley Nursemaid Miss Ada Clifford Housemaid Miss May Hase-Wells Cordelia Miss Violet Vanbrugh —Royal, Nottingham

TROJAN WOMAN, THE, Professor Gilbert Murray's translation from Euripides (April 11, 1906, Court). Presented by the Birming-ham Repertory Company. April 6.—Repertory, Birmingham.

TRUE VALUES, play, in one act, by Captain Harold Holland. Played by Captain Harold Holland, Miss Sherley King, Miss Irene Barnett, and Miss Violet Rangwale. April 1. - The Surrey.

TWELFTH NIGHT, Shakespeare's comedy revived by Mr. James Bernard Fagan,-

October 29.

Oraino Mr. Terence O'Brien Sebastian Mr. E. Pardoe Woodman Antonio Mr. Alfred Brydone A Sea Captain Mr. Moffat Johnston Valentine Mr. Allan Byre Curlo Mr. Allan Byre Curlo Mr. Arber Wallen Wildler Mr. Arbur Whitby Sir Andrew Aguecheek Mr. Mijles Malleson Malvelio Mr. Herbert Waring Pabisan Mr. Moffat Johnston Clown Mr. Bedgar Stevens Olivia Miss Mary Grey Viola Miss May Grey Viola Miss Majgnon O'Doherty —Court.

TWISTERS, sketch. Presented by the Strand Productions, Ltd. February 18.—Hippodrome, Poplar.

UNCLE ANYHOW, comedy, in three acts, by Allfred Sutro (produced under the title of "The Two Miss Farndons," May 21, 1917, Gaicty, Manchester). May 4. Last performance (the 52nd), June 15.

ance (the 52nd), June 15.

Reginald Claughton ...Mr. Dennis Eadle
R'chard Farndon ...Mr. Randle Ayrton
Mr. Floyer ...Mr. Dawson Milward
George Floyer ...Mr. Geoffrey Douglas
Mr. Petter ...Mr. E. de Renzie
Ermyntrude Farndon ...Miss Athene Seyler
Christine Farndon ...Miss Lila Maravan
Lady Alex. Floyer ...Miss Rosa Sullivan
Eliza Jane ...Miss Enid Trevor
—Haywarket. -Haymarket.

CLE BEN'S EXPERIMENT, domestic comedy, in four acts, by John Hobbs. June 17

June 47.

Robert Keith ... Mr. Harry Cartwright
Jimmy Thompson ... Mr. Godfrey Ward
Benjamin Lynch ... Mr. Josh A. Hybert
Christopher Lynch ... Mr. Victor Vernon
Mrs. Rogers ... Miss Alice May
Mary Jane Smith ... Mrss Dorothy Lawrence
Elizabeth ... Miss Dorothy Hudson
— New, Salisbury.

PSIDE DOWN, farcical comedy revue, in five scenes, by Mrs. F. G. Kimberley, music by Tom Parsons. Principal artists: Miss Ruby Kimberley, Mr. James D. Hawkes, Mr. Teddy Worth, Mr. H. Solly, Miss Adeline Raby, the Yvonne Troupe. May 6.—King's, Manchester

UNWANTED CHILD. THE, drama, by Stuart Lomath (produced as "The Wastrel and the Woma," April 23, 1917, Her Majesty's. Walsall; July 16, 1917, Palace, Battersea). April 1.—Palace, Battersea.

U3, song-show, songs written and selected by Clay Smith, R. P. Weston, Bert Lee, and others, staged by J. W. Jackson, Principal artists: Miss Lee White, Mr. Clay Smith, Mr. Bert Cocte, Miss Tommy Clancy, "Betty," the Eelair Twins, Mr. Bob Cory, Mr. Gerald Valentine, Mr. Billy Wells, Mr. Monte Wolfe. November 28.—Ambassadors

VAGABOND JO, melodrama, in ten scenes, by Charles Hannan (version of his melodrama "The World's Way." May 18, 1965, Pavison, Mits End; also given as "The Whitechapel Kang." May 8, 1905, Lyric, Hammersmath). July 8.

July 8.

Plank Waybourne Mr. Harry Tresham
Hon Wiffred Westonberry, Mr. John J. Booker
Colonel Waybourne Mr. F. Thorpe Tracey
samuel Snake Mr. K. Will E. Mess
Janach Deite Mr. Charles Yorke
Marks Mr. Arthur Bedl
Hopkins Mr. Charles Auckland
Sergeant Mr. Fred L. Arthur
Jenkins Mr. James Laurenue
Jenkins Mr. Charles Somers
Wary Waybourne Miss Mysk Monte
Olga Dene Miss Relith Gregory
Mrs. Hale Miss Alie Warde
Ellen Miss May Payne
Ria Jones Miss Gertrude Lake
Vagabond Jo Miss Certrude Lake
Vagabond Jo Miss Charles, Huil. -Alexandra, Hull.

V. LENTINE, comedy-opera, music by Napoleon Lambelet, book by Arthur Davenport and Charles Wibrow (with acknowledgments to Arthur Sturgess), lyrics by Arthur Daven-port, January 24. Last performance (the 87th), April 12.

87th), April 12.

Valentine Miss Marjorie Gordon
Gastricus Mr. Walter Passmore
Citizen Dulacq Mr. Charles West
Gaston Dulacq Mr. C. Hayden Coffin
Count Pertino Mr. Bruce Winston
Broquello Mr. Henry A. Mather
Captain Odias Mr. Stephen Bond
Dr. Fubsius Mr. Leonard Calvert
Baron Boldero Mr. Arthur Jackson
Pim Miss Lyy Dewey
Paffe Mr. Arthur Remey
Paffe Mr. Arthur Remey
Pomme Miss Gwen Carton
Starcus Mr. Julian Thomas
Diana, Queen of Vimbos Miss Mabel Twemlow
Pomona, Duchess of Calopnello Pomona, Duchess of Calomello

Miss Hamley-Clifford Baroness Boldero .. Miss Marguerite Wedlake Baroness Boldero Miss Marguerite Wedlake Princess Gratsia Miss Prue Temple Princess Patsia Miss Gertrude Kaye Prosia Miss Gertrude Kaye Prosia Miss Gertrude Kaye Brosia Miss Doris Dean Princess Petunia Miss Florence Leigh Princess Sheila Miss Beatrice Gomez Princess Felice Miss Evelyn Rose Princess Felice Miss Evelyn Rose Princess Felice Miss Evelyn Rose -St. James's.

VALKYRIE, THE, revival of Wagner's opera (presented in English by the Carl Rosa Opera Company, February 3, 1997, at the Garrick), by Sir Thomas Beecham. June 14. —Drury Lane.

VERY GOOD EDDIE. musical play, in two acts, book by Philip Bartheloma and Guy Bolton. book by Philip Bartbolome and Guy Bolton, music by Jerome D. Kern (additional numbers by Melville Gideon and Sylvio Hein), dances and ensembles by George Shurley, the play produced by Guy Bragdon (produced in America, November 9, 1915, at the Van Curler, Schenectady; December 25, 1916, Princess's, New York). May 18. Last performance (the 46th), June 22.

106 IAE STAGE
Town Cond Widdle (Cont)
Very Good Eddie (Cont.).
Mme. Matroppo
Wistoria Taka Miss Parul Harrison
A Pooth Girl Miss Evis Graham
Mme. MatroppoMiss Veronica Brady Georgina KettleMiss Helen Temple Victoria LakeMiss Beryl Harrison A Booth GirlMiss Evic Graham —Palace
VERILATEN POST, DE (THE DESERTED POST), play, in three acts, by Dr. Pieter Geyl. Presented by the Dutch Players.—May 12.—Court.
POST play in three acts by Dr Pieter
Gevl. Presented by the Dutch Players.—
May 12.—Court.
VIOLETTE, comic opera, in two acts, book by Norman Slee, music by John Ansell (revised version of "The King's Bride," June 19, 1911, Kennington). 20, 13. Last perform- ance (the 57th), June 29. Maxmilian, King of Celaria
Norman Slee, music by John Ansell (revised
version of "The King's Bride," June 19,
anno (the 57th) June 90
Maxmilian King of Celaria
Maxmilian, King of Celaria Mr. Frederick Worlock Prince Rodolphe Mr. Herbert Cave Baron Pepsicorn Mr. George Barrett Captain Victor St. Pierre Mr. Leslie Stiles Count Van der Kloosh Mr. William Cromwell Leroy Mr. J. Kelly Roche Mr. Strafford Moss Couvin Mr. E. Cadle Jolibert Mr. Geo. Dawson Vanloo Mr. Ingo Lewys André Mr. Walter Plinge Georgine Miss Prue Temple Marrot Miss Freda Le Paye Princess Fruzelda Miss Freda Le Paye Princess Fruzelda Miss Beatrice Hunt Violette Miss Violet Essex —Lyrie.
Prince Rodolphe Mr Herbert Cave
Baron Pensicorn Mr George Barrett
Captain Victor St. Pierre Mr. Leslie Stiles
Count Van der Kloosh ., Mr. William Cromwell
Leroy Mr. J. Kelly
RocheMr. Strafford Moss
Couvin Mr. E. Cadle
JolibertMr. Geo. Dawson
Vanico
Cleorging Miss Prog Townsh
Marcot. Miss Frade Le Pave
Princess Fruzelda Miss Amy Augarda
Marie Miss Beatrice Hunt
Violette Miss Violet Essex
-Lyrie.
VOICE OF DUTY, THE, play, in one act, by
Capt. H. F. Prevest-Battersby (originally
produced June 23, 1908, at the Comedy). Re-
VOICE OF DUTY. THE. play, in one act, by Capt. H. F. Prevost-Battersby (originally produced June 23, 1993, at the Comedy). Re- vived by Mr. Dion Boucleault. June 24. —London Coliseum.
-London Conseum.
VOICE ON THE 'PHONE, THE, play, by Cliff- ford Rean (originally produced as "Black- mail"). February 11.
ford Rean (originally produced as "Black-
mail''). February 11.
Sir Charles InglemereMr. James Stillweld
James Inglemere
Julius Dawn
maal'). February 11. Sir Charles InglemereMr. James Stillwell James InglemereMr. Geoff. Chate Julius DawnMr. Alfred Stretton Farmer HultonMr. Charles E. Johnson Silas P. JuddMr. R. Wilson Gwendolen Dawn, known as Gwen La Vie Miss Renée Bevan Lady Marion InglemereWiss Nita Langford
Gwendolen Dawn known on Character Vice
Miss Pondo Power
Lady Marion Inglemere Miss Nita Langford
Miss Hinton Miss Nellie Norman
Mrs. Hulton Miss Marie D'Yonson
Dorothy Miss Florence Lyndon
Lady Marion Inglemere Miss Renée Bevan Miss Mita Langford Miss Hinton Miss Nellie Norman Mrs. Hulton Miss Marie D'Yonson Dorothy Miss Florence Lyndon —Elephant and Castle.
VOLONTE DE L'HOMME LA gemeda in the
acts, by Tristan Bernard Presented by the
French Players, February 3.
Georges Soubre M Jules Delegra
Mme. Soubre Miss Jean Blomfield
Clara
Louis M. Fernand Léane
Beurdin
La Penna Chavarus
Thionville
Le Doctor Monirean M. Arthur Winson
Robel M Arthur do Pohin
La Petite Miss Audrey Hughes
VOLONTE DE L'HOMME. LA comedy, in three acts, by Tristan Bernard. Presented by the French Players. February 3. Georges Soubre. M. Ju'es Delacre Mme. Soubre. Miss Jean Bromfield Clara. Mile. Yvonne Arnaud Louis. M. Fernand Léane Beurdin. M. Jean Maréchal Raoul Chavarus. M. Lucien Mussère La Bonne. Mme. Permande Dépernay Thiauville. M. Yvan Servais Le Doctor Mouireau. M. Arthur de Robin La Petite. Miss Audrey Hughes. — Garrick.
WANTED-A SPY, play, in two acts, by Philip
WANTED-A SPY, play, in two acts, by Philip Mills. May 25.—Polytechnic, Holloway.
WATSON, SHERLOCK'S, HOLMES skit by E
D. Norman. March 15
Dr. :Watson
onerlock Holmes Mr. E. B. Norman
-Galety, Manchester.

WAY OF THE WORLD, THE, revival of Congreve's comedy (originally produced 1699, Lincoln's Inn Fields) by the Stage Society. May 12.—King's Hali, Covent Garden.

WEEK-END, a farcical comedy, in three acts, by Walter W. Ellis (August 26, Royal, York). September 12. Professor CarinoMr. Fewlass Llewellyn Professor Carino Mr. Fewiase Lieweilyn
Mrs. Beckett Miss Clare Greet
Naylor Mr. Ernest G. Batley
Amblose Tibbit Mr. Ernest Thesiger
Eric Keats Mr. Dennis Neilson-Terry
Locilite de Vivonne Miss Yvonne Arnaud
Percy Desborough Mr. Sebastian Smith
Sybil Miss Eveyn Roselbe
Dinah Desborough Miss Elsie Craig
Alethea Keats Miss Kate Cutler
Kingsway -Kingsway. WELL-REMEMBERED VOICE, A, dramatic piece, by J. M. Barrie. Produced at a matinée in aid of Lady Lytton's Hospital. June 23. M. Don Sir Johnston Forbes-Robertson
Mr Rogers Mr. H. V. Esmond
Major Armitaga Mr. Dawson Milward
Virs. Don Miss Lilian Brathwaite
Laura Bell Miss Faith Celli
Another Mr. Gerald du Maurier
W. Wyndham's -Wyndham's. — Wyndnam's.

— Wyndnam's.

WHAT A BIRTHDAY! comedy sketch, by A.

Myddleton Myles. December 2.

Amelia True Miss Amy Bruce
Ben True Mr. Fred Moule
Caroline Wilson Miss Rita Rees
Nancy Lee Miss Betty Anson
Egherta Boyce Miss Patty Dene
Popp Stevens Mr. Jo Buxton
Jack True Mr. W. Carton
— Hippodrome, Putney.

WHAT A SWIZ! sketch by Stanley Cooke. WHAT A SWIZ! sketch, by Stanley Cooke.
July 15. Tom Mr. Stanley Cooke
Harry Mr. George Miller
Clementine Miss Gwendoline Jesson
Ermintrude Miss Polly Emery
—Metropolitan. WHEN THE JOY BELLS ARE RINGING, drama, by Clifford Rean. April 1, Royal, Woolwich. WHEN LOVE CAME OVER THE HILLS, play, in one act, by W. R. Fearon and Roy Nesbit. January 22. Kathleen O'ConnorMiss May Craig Mrs. DempseyMiss Maureen Delany Mollie O'ConnorMiss Irene Kelly A TrampMr. Barry Fit geraid WHEN OUR LADS COME MARCHING HOME war drama, in nine scenes, by Sheila Walsh [February 18, Royal, South Shields]. Sergeant Jack Maxwell Mr. Arthur Edwards Sergeant Jack Maxwell ... Mr. Roy Selfridge Silas Wigglesworth ... Mr. Edgar C. Milton Private Robert Saunders ..Mr. Ernest Lester Private William Snooker June 10. Private Sam Burrows... Mr. Pat Quinn
Lieutenant Arthur Railton .Mr. Frank Wilton
Charence FitzCharence .Mr. Percy Steven
Dolly Dawson .Miss Florrie Hall
Bleie Leslie
Peggav Lacita Elsie Leslie Peggy Leslie — Elephant and Castle. WHERE THE RAINBOW ENDS, revival of Clifford Mills and John Ramsey's fairy play, music by Roger Quilter (December 21, 1911, Savoy). December 21.—Victoria Palace. (matinée). WHOSE BABY? farcical comedy, in three acts, by J. H. Darnley. September 2.

Adam PembletonMr. F. G. Thurstane GeraldMr. Percy Godfrey Captain SandyMr. Cecil Saltmarsh

Martha Brown Miss Edith Marr Mrs. Blundell-Staples Miss Mary Poison —Grand, Croydon. WIDE-AWAKE SLEEPWALKER, THE, som- nambulistic seena (with music), in one rap, by G. E. Cornille-Pescud. September 9. Christopher McFlip Mrs. McFlip Miss Margaret Fletcher temima McFlip Miss Margaret Fletcher temima McFlip Miss Isabel Dorothy Fred Dayrel Mr. Kennett Harding Tweeney Toffin Miss Betty Gordon Tom Toddkes Mr. Harry Massev —Alexandra, Stoke Newington. WIFE'S DILEMMA. A, sketch, by Dion Tithe- radge, January 7. Mr. Harker Mr. Percival Keitley Wetter Emanuel Chandebeise Mr. Rex Lon M. Tournel Mr. Tournel Mr. Tournel Mr. Tournel Mr. Tournel Mr. Candille Chandebeise Mr. Douglas Grandlle Chandebeise Mr. Bouglas Grandlle Chandebeise Mr. Douglas Grandlle Chandebeise Mr. Alfred Dray Perraillon Mr. Fred Eastr Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Rex Lon Mr. Carris Jan Candille Chandebeise Mr. Alfred Dray Perraillon Mr. Fred Eastr Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betrown Mr. Arthur Weike Raymonde Chandebeise Mr. Alares Dray Mr. Arthur Weike Raymonde Chandebeise Mr. Alfred Dray Mr. Arthur Weike Raymonde Chandebeise Mr. Carris Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betrown Mr. Gaston de Pales Liteme Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Arthur Weike Raymonde Chandebeise Mr. Betries Jan Raughy Mr. Art		
WINNING WAY, THE, farcical sketch, by Allan Lane. December 30. Peter Mr. Charles Windermere Retty Miss Pauline Hurgon Sam Mr. Harry Phedora Servant Mr. Harry Phedora — Empire, Wood Green. WOMAN AND WHISKY, play, by Esme Wynce and Noel Coward. January 21. Major Curtis Mr. Kenneth Black Mrs. Loner Mr. Kenneth Black Mrs. Vandeleur Miss Aishie Pharall Norah Chalmers Miss Nancy Bevill — Wimbledon. WOMAN WINS, THE, playlet, by Robert Desmond. March 18. Dick Forester Mr. Charles Freeman Angela Morton Miss Ivy Carleon — Hippodrome, Gateshead-on-Tyne. WOOLNG O' JANET, THE, comedy sketch, by Patrick Wilson. February 4.	o"	M. Gaston de Palerm Rugby Mr. Alfred Drayte Ferrallon Mr. Fred Bastons Rugby Mr. Arthur Baptistan Mr. James A Watter Mr. R. C. Scot Raymonde Chanckebeine Miss Ends Ra Lucienne de Histangua Miss Daisy Markhae Olympe Ferrallon Miss Kitty Barlo Antoinette Miss Betty Gloste Eugénie Miss Houer Byra Criterior YVETTE'S DILEMMA, sketch, by Mis Juliette Mylo. Presented at an Angle French matinée. February 7. Court. YELLOW COCKADE, THE, romantie come 1; in three acts, by Bromley Challoner an Wilfred Stephens. Novan'e 11. Capt. Sir Hubert Langton Mr. Bromley Challone Lord Francis Vaneerlip Sir Robert Clynes Mr. H. A. Saintsbur Sir Robert Clynes Mr. A. Loc Crichto

PLAYS PRODUCED DURING 1917 WHICH CON-CLUDED THEIR RUNS DURING 1918.

- ALICE IN WONDERLAND. Revived at the Savoy, December 26, 1917. Last performance (the 34th), February 2.
- ARLETTE. Produced at the Shaftesbury, September 6, 1917. Last performance (the 255th), April 20.
- BEAUTY SPOT, THE. Produced at the Gaiety, December 22, 1917. Last performance (the 151st), May 4.
- BETTER OLE, THE. Produced at the Oxford, August 4, 1917. Last performance (the 812th), November 23.
- BULLETED. Produced at the Royalty, August 21, 1917. Last performance (the 140th), March 23.
- BLUEBELL IN FAIRYLAND. Produced at the Alhambra, December 24, 1917. Last performance (the 29th), January 26.
- BREWSTER'S MILLIONS. Revived at the Queen's, November 3, 1917. Last performance (the 169th), April 13.
- BUBBLY. Produced at the Comedy, May 5, 1917. Last performance (the 426th), April 6.
- CARMINETTA. Produced at Prince of Wales's, August 22, 1917. Transferred to the Prince's, December 17, 1917; transferred to Garrick, March 4, 1918. Last performance (the 260th), March 23.
- CHARLEY'S AUNT. Revived at the St. James's, December 15, 1917. Last performance (the 60th), January 19.
- CHEEP. Produced at the Vaudeville, April 26, 1917. Last performance (the 481st), May 4.
- DEAR BRUTUS. Produced at Wyndham's, October 17, 1917. Last performance (the 361st), August 24.
- GENERAL POST. Produced at the Haymarket, March 14, 1917. Ran there until April 28, 1918. Besumed run at the Queen's, May 6. Last performance (the 557th, inclusive run at both houses), May 25.
- HAPPY FAMILY, THE. Revived at the Strand, December 24, 1917. Last performance (the 29th), January 26.
- INSIDE THE LINES. Produced at the Apollo, May 23, 1917. Last performance (the 419th), April 13.

- KISS FOR CINDERELLA, A. Revived at the Queen's, December 20, 1917. Last performance (the 62nd), March 2.
- LITTLE BIT OF FLUFF, A. Produced at the Criterion, October 27, 1915. Last performance (the 1,243rd), June 15.
- PAMELA, Produced at the Palace, December 10, 1917. Last performance (the 168th), May 4.
- PETER PAIN. Revived at the New, December 24, 1917. Last performance (the 45th), February 2.
- PRIVATE SECRETARY, THE. Revived at the Savoy, December 22, 1917. Last performance (the 37th), February 2.
- ROMANCE. Produced at the Duke of York's, October 6, 1915; transferred to the Lyric, November 15, 1915. Last performance (the 1.044th), April 28.
- SAVENG GRACE, THE Produced October
 10, 1917, at the Garrick. Last performance
 (the 166th), March 2.
- SEVEN DAYS' LEAVE. Produced at the Lyceum, February 14, 1917. Last performance (the 715th), June 29.
- SLEEPING PARTNERS. Produced at the St. Martin's, December 31, 1917. Last performance (the 127th), April 20.
- WILD HEATHER. Produced at the Strand, October 24, 1917. Last performance (the 79th), January 5.
- THIRTEENTH CHAIR, THE. Produced at the Duke of York's, October 16, 1917. Last performance (the 244th), April 27.
- WHEN KNIGHTS WERE BOLD. Revived at the Kingsway, November 17, 1917. Last performance (the 232nd), June 1.
- WILLOW TREE, THE. Produced at the Globe, October 22, 1917. Last performance (the 108th), January 19.
- WONDER TALES, THE. Produced at the Ambassadors, December 22, 1917. Last performance (the 30th), January 19.
- YELLOW TICKET, THE. Produced at the Playhouse, September 12, 1917. Last performance (the 234th), April 6.

LONDON THEATRES—PLAYS PRODUCED.

ALHAMBRA.

"The Bing Boys on Broadway." Produced February 16.

AMBASSADORS.

"Out of Hell." Produced January 5. Ran for 31 performances, ending February 2. "The Little Brother." Produced February 6. Ran for 60 performances, ending

"Too Much Money." Produced April 9. Ran for 62 performances, ending May 25.

"Romanticismo." Produced June 8. Ran for 33 performances, ending July 6.

"Telling the Tale." Produced August 31. Ran for 90 performances, ending November 9.

"Us." Produced November 28.

APOLLO.

"Be Careful, Baby." Produced April 17. Transferred to Princes, June 24. Ran for 102 performances, ending July 13. "Soldier Boy." Froduced June 26.

COMEDY

"The Knife." Produced April 10. Transferred to Queen's, May 27. Ran for 151 performances, ending August 3.
"Tails Up." Produced June 1.

COURT.

"Realities." Produced February 18.

The Irish Players' Season. Began April 1. Ended May 4 with the 45th performance.

"The Master Builder." Produced May 13. Ran for 16 performances, ending

Damaged Goods." Revived September 2. Ran for 56 performances, ending October 19.

"Twelfth Night." Revived October 29.

CRITERION.

"You Never Know, Y'Know." Produced June 20.

DRURY LANE.

Beecham Opera Season. Began March 2. Ended April 6 with a run of 41 performances.

Beecham Opera Season. Began June 3. Ended July 27 with the 64th performance. "Shanghai." Produced August 28. Ran for 131 performances, ending Decem-

"The Babes in the Wood." Produced December 26.

DUKE OF YORK'S.

"Hotch Potch." Produced May 2. Ran for 77 performances, ending June 15.

"The Man from Toronto." Transferred from Royalty, July 1.

"The Lilac Domino." Produced February 21,

"Going Up." Produced May 22.

"Love in a Cottage." Produced January 26. R for 127 performances, ending May 18.

"Press the Button." Produced May 23. Ran for performances, ending May 31,

"Nurse Benson." Produced June 21.

GARRICK.

"By Pigeon Post." Produced March 30. Ran ir 378 performances, ending December 14.

"Charley's Aunt." Revived December 16.

HAYMARKET.

"Uncle Anyhow" Produced May 1. Ran for 52 performances, ending June 15. "Marmaduke." Produced June 19. Ran for 47 performances, ending July 27.

"The Freedom of the Seas." Froduced August 1.

KINGSWAY.

"Cupid in a Caravan." Produced June 24. Ran for 8 performances, ending June 29.

"A Week End." Produced September 12.

LONDON HIPPODROME.

"Box o' Tricks." Produced March 7.

LONDON PAVILION.

"As You Were." Produced August 3.

LYCEUM.

"The Story of the Rosary." Revived July 8. Ran for 102 performances, ending September 21.

"The Female Hun." Produced October 2.

"Cinderella." Produced December 26.

LYRIC.

"Violette." Produced May 13. Ran for 57 performances, ending June 29.
"The Purple Mask." Produced July 10. (Transferred to Princes, September 16.)
"Roxana." Produced September 18.

MARGARET MORRIS.

"Three Months." Produced March 30. Ran for 11 performances, ending April 6.

NEW.

"The Freaks." Produced February 14. Ran for 51 performances, ending March 30. "Monica's Blue Boy" and "Belinda." Produced April 8. Monica's Blue Boy finished May 18, with 48 performances; "Belinda," June 8, with 72. "The Loving Heart." Produced June 12. Ran for 29 performances, ending July 6. "The Chinese Puzzle." Produced July 11. "Peter Pan." Revived December 19.

"In the Night Watch." Produced December 23.

PALACE.

"Very Good Eddie." Produced May 18. Ran for 46 performances, ending June 22. "Hullo! America." Produced September 25.

LAYHOUSE.

"The Naughty Wife." Produced April 11.

PRINCES.

"Yes, Uncle." Transferred from Prince of Wales's, March 4. "Be Careful, Baby." Transferred from Apollo, June 24. "The Purple Mask." Transferred from Lyric, September 16. "Jolly Jack Tar." Produced November 29.

PRINCE OF WALES'S.

"Flora." Produced March 12. Ran for 72 performances, ending May 7. "Fair and Warmer." Produced May 13.

"The Knife." Transferred from Comedy, May 27.
"Lot 79." Produced April 20. Ran for 17 performances, ending May 4.
"General Post." Produced March 14, 1917, at the Haymarket. Ran there until April 28; resumed run at the Queen's, May 6. Ended May 25 with 557 performances.
"The Luck of the Navy." Produced August 5.

ROYALTY.

"The Prime Minister." Produced March 30. Ran for 66 performances, ending May 25.
"The Man from Toronto." Produced May 30. Transferred Duke of York's, July 1.
"The Title." Produced July 20.

SAVOY.

"Nothing But the Truth." Produced February 5.

SCALA.

"The Purple Mask." Transferred from Prince's, November 11.

SHAFTESBURY.

Carl Rosa Opera Season. Began May 6. Finished June 15 with the 50th performance.

"Yes, Uncle." Transferred from Prince's, June 24

ST. JAMES'S.

"Valentine." Produced January 24. Ran for 87 performances, ending April 12.
"Peg o' My Heart." Revived April 24. Ran for 43 performances, ending May 25.
"The Eyes of Youth." Produced September 2.

ST. MARTIN'S.

"The Live Wire." Produced August 30. Ran for 84 performances, ending November 2.

"The Officers' Mess." Produced November 7.

"Cheating Cheaters." Produced February 4. Ran for 67 performances, ending March 30.

Betty at Bay." Produced April 9. Ran for 53 performances, ending May 18. "The Hidden Hand." Produced July 4. Ran for 165 performances, ending November 23.

"Scandal." Produced December 7.

VAUDEVILLE.

"Tabs." Produced May 15. Ran for 268 performances, ending December 7.

"Buzz Buzz." Produced December 20.

WYNDHAM'S.

"The Law Divine." Produced August 29.

ROYALTY AT THE THEATRE.

March 1.—Queen Alexandra and Princess Vic-toria were present at a matinée of "Cheating Cheaters" at the Strand.

March 19.—Queen Alexandra was present at a matinée at the Shaftesbury in aid of the funds of the Charing Cross Hospital.

April 12.—Queen Alexandra, accompanied by the Princess Royal and Princess Maud, attended a matinée at Wyncham's in aid of the War Memorial Actors' Church Union Hostel Fund.

June 10.—Princess Patricia of Connaught was present at the Carl Rosa Opera Company's jubilee matinée, given in aid of the Prisoners of War Fund of the Royal Regi ment of Artillery, at the Shaftesbury.

July 2.—Queen Mary, Queen Alexandra, and other members of the Royal Family attended a matinée of "Loyalty" at the St. James's in aid of the funds of the War Service and Women's Legion.

August 12.—Princess Mary and Prince George were present at a matinée of "The Luck of the Navy" at the Queen's.

of the Navy" at the Queen's.

September 27.—Princess Mary was present at a
matinée at. Drury Lane, when there was
presented "The Pageant of Drury Lane
Theatre, 1663-1918," written and presented
to Arthur Collins and the Theatrical
Charities by Louis N. Parker, in celebration of the twenty-one years of management of the theatre by Arthur Collins.

October 25.—The Queen and Princess Mary
were present at a matinée at the "Old
Vic.," given in celebration of its centenary.

November 14.—The King and Queen, accompanied by Princess Mary, witnessed "The Bing Boys on Broadway" at the Alhambra.

panied by Princess Mary, witnessed "The Bing Boys on Broadway" at the Aliambra. November 23.—The King and Queen, accompanied by the Prince of Wales, were present at the performance of "The Lilac Domino" at the Empre.

November 25.—The King and Queen were present at the 501st performance of "The Boy" at the Adelphi.

November 25.—The Queen, Queen Alexandra. Princess Victoria, and Princess Christian were present at a special matinée of "The Chinese Puzzle" at the New in aid of the Jubilee Fund of the East London Hospital for Children at Shadwell.

December 3.—The Princess Mary was present at a matinée in aid of Lady Smith-Dorrien's Bag Fund at the St. James's.

December 14.—Princess Patricia of Connaught witnessed the performance of "The Boy" at the Adelphi.

December 17.—The King and Queen, Queen Alexandra, Princess Mary, Prince Albert, and Princess Victoria were present at a matinée at His Majesty's in aid of the King George's Pension Fund for Actores and December 20.—The King and Queen were

Actresses

Actresses.

December 20.—The King and Queen were present at the performance of "The Maid of the Mountains" at Daly's.

December 21.—The Queen of Norway and Prince Olaf, the Princess Royal, Princess Maud. Princess Victoria, and the Princes George and Henry were present at the performance of "Soldier Boy" at the Apollo.

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

BACON'S PICTURE PALACES .- 148, Charing Cross Road, London, W.C.

EOSTOCK TOUR.—Headquarters, Exhibition Hall, Glasgow. Telephone: 498 Douglas. Wires: "Bostock, Glasgow."

BROADHEAD TOUR.—Hulme Hippodrome, Manchester. General District Manager, Mr. H. Winstanley. Telephones: 5928 and 5929 City. Wires: "Broadheads, Manchester."

EDWARDES (T. ALLAN) TOUR .- Grand Theatre, Derby. Telephone: 193

HAMILTON AND HUGHES TOUR .- Co-operative Hall, Crewe.

HAMILTON'S PICTURE PALACES.—213, Buchanan Street, Glasgow.

KENNEDY TOUR.—Empire, Smethwick. Telephone: 127 Smethwick. Telegrams: "Kennedy, Smethwick."

LONDON THEATRES OF VARIETIES, LTD.—Managing Director, Mr. Charles Gulliver, Holborn Empire Buildings, High Holborn, W.C. General Manager, Mr. Harry Masters. Tel-phones: 9870—9875 Gerrard. Wires: "Randvoll, London," and "Barrasford, London."

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.—Provinces: King's Chambers, Angel Street, Sheffield. Telephone: 3449. Wires: "Macnaghten. Sheffield." London: Oakley House, Bloomsbury Street, London, W.C. Telephone: 9167 Gerrard. Wires: "Cirvaumac, London."

MIDLAND ELECTRIC THEATRES CO.—Empire Palace, Shirebrook Telephone: 54 Mansfield. Wires: "Ruggins, Shirebrook."

MOSS EMPIRES, LTD.—Cranbourn Mansions, Cranbourn Street, London, W.C. Telephone: 1050 Gerrard. Wires: "Twigsome, London."

PICKARD'S PICTURE PALACES.-115, Trongate, Glasgow.

POOLE'S THEATRES, LTD.—146, Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Myriorama, Gloucester."

THE "C. W." POOLE'S ENTERTAINMENTS.—146, Westgate, Gloucester. Telephone: 176
Gloucester. Telegrams: "Dates, Gloucester."

PRINGLE'S PICTURE PALACES, LTD.—Elm Row, Leith Walk, Edinburgh. Telephone: 288 Oentral.

ROGERS, STANLEY, TOUR.—Messrs. Arthur Stoker and Co., Waterloo Chambers, Bath Lane, Newcastle.

STOLL TOUR.—Coliseum Buildings, St. Martin's Lane, W.C. Artists' Department. Negotiations: Mr. A. D. Davies. Dates: Mr. Llewellyn Johns. Telephone: 7545 Gerrard, Wires: "Oswastoll, Westrand, London."

SYNDICATE TOUR.-25, Charing Cross Road, London, W.C. Telephone: 2619, 5654, and 5655 Gerrard. Wires: "Mimesis, London."

THOMPSON TOUR.—Cleveden, Linthorpe, Middlesbrough. Telephone, 186, Linthorpe. Telegrams: "Biotint, Middlesbrough."

VARIETY THEATRES CONTROLLING CO., LTD. (De Frece, Barrasford Tours, etc.).—Randvoll House, 15, Bedford Street, Strand, W.C. Booking Manager, Mr. Archie Parnell Telephone, 9870 to 9875 Gerrard. Wires: "Yellit, London."

VINT TOUR.—142, Long Acre, London, W.C. Telephone: 9549 City. Telegrams: "Vinticon, London." Booking Manager: James J, Welch.

WARD TOUR.—Weymouth House, Salisbury. Telephone: 262 (two lines). Telegrams: "Albany Ward, Salisbury."

WILLMOT TOUR .-- 33, Norton Street, Liverpool. Telephone: 1758 Royal. Wires: "Vacancies. Liverpool."

AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS, COMPOSERS, AND ADATORS, WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1918. ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references to the familiar operas are included.

ABBOTT, C. H.—"The Just Impediment."
AGATE, EDWARD.—"Le Coq d'Or."
ALLAN, KENNEDY.—"Jack on Leave."
ALLED, ALROD.—"Oh! Boy."
ANDERSON, ARTHUR.—"Just My Luck."
ANSELL, JOHN.—"Violette."
ARMONT, PAUL.—"The Purple Mask."
ABMISTRONG, CAPTAIN CECIL F.—"Home
Service."

AUSTIN, MARY.—"Maria Marten; or, The Red Barn."

AYER, NAT D.—"The Bing Boys on Broad-

way."
RE, CHARLES K.-" The Skipper's Sub-AYRE, marine."

BAKER, CAPTAIN E. C.—"A Cushy Job." RAKER, ELIZABETH.—"Miss Robinson." BALDWIN, CHARLES.—"Great Scott," "Certificates."

tifleates,"

BANTOCK, GRANVILLE.—"Arcadian Atalanta," "Cortège."

BARBOR, H. R.—"Cortège."

BARBOR, H. R.—"Cortège."

BARNES, HERBERT.—"All Over the Shop."

BARNES, HERBERT.—"The Grabber."

BARNES, HERBERT.—"The Grabber."

BARNES, ALBERT.—"Telling the Tale."

BARNE, SIR J. M.—"A Well Remembered Voice," "La Politesse."

BARRON, COLONEL NETTERVILLE, C.M.G., M.V.O., A.M.S.—"The Three Brothers."

BARTHOLOMAE, PHILIP.—"Very Good Eddie."

BARRY, JOSEPH L.—"All Over the Shop."
BATH, HUBERT.—"The Girl in the Bath."
BATLEY, ERNEST G.—"Old Bil'e Baby."
BAX, CLIFFORD.—"The Sneezing Charm."
BEALE, ERICA.—"An Egyptian Fantasia."
BECKETT, ALFRED.—"A Face from the Past."

BELLAMY, BRETTONER, O. W.-" Little Miss Vanity

BENNETT, ARNOLD.—"The Title."
BENNETT, HANNAFORD. — "You Never
Know Y'Know."

WILSON.

BENNETT, EX-SERGEANT
"Fragments from France."
BERNARD, TRISTAN.—"La
l'Homme." Volonté

BESIER, RUDOLF.—"Robin's Father."
BIESSIPOFF, GREGORY.—"Annajamska, the
Wild Grand Duchess."
BIRDHAM, THE VICAR OF.—"His Wife's
Secret."

BLOW, SYDNEY.—" Telling the Tale," "The Live Wire," "The Officers' Mess." BOCCIONI.—"The Green Plums." BOLTON, GUY.—"Very Good Eddie," "Oh! Joy."

BOTELL, GEORGE W.-" Quits."
BOULTON, MATTHEW.-" A Gold Stripe "
BOWER, MARION.-" The Chinese Puzzle."

BOWMAN, FREDERICK H. U.—"A Cuddle-some Ghost," "Divorce or Dishonour," "Good Old Times," "Private Pinke: on Leave."

Leave."

BOYLE, WILLIAM.—"The Building Fund."

"The O'Dempsy."

BEANDON, JOHN G.—"The Pacifist."

BEANDSHAW, PERCY.—"Flash Fred."

BRAMAH, ERNEST.—"Blind Man's Buft."

BRAMAH, ERNEST.—"Blind Man's Buft."

BRAHAM, PHILIP.—"Tails Up." "Telling the Tale," "The Officers' Mess."

BRIEUX, EUGENE.—"Damaged Goods.

BROOKE, SULLIVAN.—"Just My Luck.

BULGER, GODWIN.—"A Second Spring."

BURNABY, DAYY.—"Flora," "Tails Up."

"The Officers' Mess," "Johy Jack Tar."

BURTON, C. E.—"Make Believe."

BUSHELL, CHARLES.—"Smith of the Loam-

BUSHELL, CHARLES .- "Smith of the Loamshires.

CAINE, T. HALL.—"The Prime Minister."
CALTHROP, DION CLAYTON.—"Domes of CAINE.

CALLISTER, CHRISTIAN.-" A Little Bit of Youth."

CALVERT, HENRY .- "The Girl." CAMPBELL, COLIN MACLEOD .- "The Prin-

cess Gioia." CANNAN, band." GILBERT .- " Everybody's Hus.

CANNOT, BRIGADIER-GENERAL C.M.G., Ruins." D.S.O.-" The Kiddies in the

CARLETON, ROYCE .- "The Secret Service Girl

CARLILE, Streak." GEOFFREY L .- " The Yellow

CARLTON, ELSIE.—"The Soul's Awakening." CARR, HOWARD.—"Lavender," "Master Wayfarer.

CARSON, CAP CAPTAIN HARRY .- " An Irish-

CARTER, ROSALE.—"Plum and Apple."
CARTER, ROSALE.—"Plum and Apple."
CARTEL, C. A.—"Nurse Benson."
CASTELL, C. A.—"The Farringdon Case."
CHALLONER, BROMLEY.—"The Yellow Cockade.

COCKAGE."

CHAPELLE, FREDERICK G — "Hotch Potch," "Box o' Tricks," "Ocean Waves," "Soldier Boy," "Happy-go-Lucky."

CHARSLEY, C. C.—"The Last Vienne."

OLARKSON, BILLY,—"All a Dream," "Fortune's Idol,"

COLE, Q.—"The Girl."

CONGREVE, W.—"The Way of the World."

COOKE, STANLEY.—"What a Swig!"

CORNILLE-PESCUD, G. E. — "The Gay River," "The Rose of Picardy," "The Wide Awake Sleep Walker." LEWIS .- "The Marriage of

CORNWALL, Oberon."

CORRA, BRUNO.—"Passatismo."
COULTER, LIEUT. F. C.—"The Three
Brothers."
COURTICE, THOMAS.—"Love and Kisses."
COURTNEIDGE, ROBERT.—"Petticoat
Fair."

COWARD, NOEL.—"Woman and Whisky."
COWEN, FREDERIC.—"Monica's Blue Boy."
COWEN, LAWRENCE.—"The Hidden Hand."
CRAVEN, ARTHUR SCOTT.—"Master Wayfarer."

OROOK, JOHN.—"A Celestial Bride."
CUMMINS, G. D.—"Fox and Geese."
CURWEN, HARRY.—"Follow the Girls."
CUVILLIER, CHARLES.—"The Li CURWEN, H CUVILLIER, Domino." Lilac

MAURICE .- " Sable and Gold." D'ANNUNZIO, GABRIELE. - "The Dead

DARRELL, CHARLES.—"Love and the Law,"
"Tommy's French Wife," "The Airman's Wife.

DAREWSKI, HERMAN.-"Flora," "As You Were," "Johly Jack Tar," "Buzz Buzz," "Stunts."

MAX .- " Jack in the Box,"

DAREWSKI, MAX.—"Jack in the "Jolly Times."
DARNLEY, J. H.—"Whose Baby?"
DAVENPORT, ARTHUR.—"Valentine."
DAVIDSON, JACK.—"Lights Out."
DAY, SUSANNE R.—"Fox and G Geese,

DAY, SUSANNE R.—"Fox and Geese,
"Sixes and Sevens."
DEBUSSY, CLAUDE.—"La Boîte à Joujoux."
DE GOURVILLE, ALBERT.—"Hotch-Potch,"
"Box o' Tricks," "Ocean Waves,"
"Happy-Go-Lucky."
DEHN, RAGNA.—"Their Bitter Harvest."
DE LLANA, AGNESE.—"Three Months."
DENVILLE, MLFRED.—"Reported Missing."
DENNY, ERNEST.—"Marmaduke."
DE MUSSET, ALFRED.—"Le Chandelier."
DE PORTO-RICHE, GEORGES.—"Les Malcfilèpres."

DEROYLE, LUCIENNE.-" A Daughter of filâtres.

France."

DESMOND, ROBERT.—"The Woman Wins."

DIX, FRANK.—"The Girl in the Bath."

DORB, JOHN.—"His Kindred Spirit."

DORLAY, GEORGE.—"Make Believe."

DOUGLASS, VINCENT.—"Princess Posy."

DOVE, ALFRED.—"H.M.S. 'Victorious."

DRINK WATER, JOHN.—"Abraham Lincoln.

DUFFY, BERNARD.—"The Coiner."

DUMARESQ, BAY.—"Oh! Alexander."

DUNCAN, SARA JEANNETTE.—"His Royal

Happiness."

Happiness."
DUNCAN, WM. CAREY.—"Shanghai."
DYMOCK, JOHN.—"The Loving Heart."

EDGAR. MARRIOTT.—"Stants."
EDMONDS, E. VIVIAN.—"Called Up."
ELLIS, DAVID.—"The Call of the Road."
ELLIS, WALTER W.—"A Week-end."
ELPHINSTONE, CAPT. A. J.—"Good-bye,

1976. ELSTOB, CLARE.—"Three Months." ESMOND, H. V.—"The Law Divine." ESMOND, JOHN.—"High Pressure." EXLEY, VINCENT.—"Oh, Doctor!" "Flashlights."

FAGGE. ARTHUR.—"H.M.S. 'Victorious.'" FARRERE, CLAUDE.—"In the Night Watch." FAYDON, NITA.—"Saving Money." FEARON, W. R.—"When Love Came Over the HPIs."

FEYDEAU, GEORGES.-"You Never Know, Y'Know."

FIELD, SALISBURY .- " Be Careful, Baby."

FINCE, HERMAN.—"Hullo! America."
FITCH, CYRIL.—"A Change of Tactics."
FITZGERALD, S. J. ADAIR.—"The L.

Domino."
FLEMING, BRANDON.—"Sinners."
FLINT, F. S.—"Philip II."
FOLEY, CAPT. E. GREEN.—"Excuses; or.
Why They Were Late."
FORBES, DOUGLAS.—"Box o' Tricks."
FORD, PERCY.—"Betty Wakes Up."
FRANK, JULIAN.—"Oh! Joy."
FRONDAIE, PIERRE.—"The Girl and the Puppet."

Puppet."
FULTON, GRENVILLE.—"The Girl in the Bath."

GALLON, TOM.—"The Call of the Road."
GARROD, W. V.—"What a Wife!"
GERANT, JOHN.—"Phew!!!"
GEYL, DR. PIETER.—"The Deserted Post."
GIBSON, ROLAND R.—"The Girl in the
Bath."

GIDEON, MELVILLE.—"Flora," "Very Good Eddie" "Ciro's Frolics." GILBERT, W. S.—"H.M.S. 'Pinafore.'" GOLDINI, CARLO.—"The Good-humoured Ladies."

Ladies."
GOMEZ, MANUEL.—"Pan Laughs."
GOODWIN, ERNEST.—"Cupid in a Caravan."
GORDON, SHERIDAN.—"Just my Luck!"
GORING, H.—"Jolly Times."
GORST, MRS. HAROLD.—"Ede's Trouble."
GRAHAM, BERTHA N.—"Sara."
GRAHAM, HARRY.—"Box o' Tricks."
GRATTAN, HARRY.—"Flora," "Tabe."
GRATTAN-CLYNDES, AIMEE.—"Peg of the

Pavement. GREGORY, LADY.—"Hanrahan's Oath."
GREENAWAY, MRS. O. C.—"Dawkins,"
GREY, CLIFFORD.—"The Bing Boys
Broadway." "Hullo! America,"

GROSSSMITH, GEORGE .- "The Bing Boys on

Broadway."
GSELL, PAUL,—"The Kiddies in the Ruins."
GUERNON, CHARLES.—"The Eyes of Youth."

HACKETT, WALTER.—"The Profiteers,"
"The Freedom of the Seas."
HAINES, HERBERT E.—"Lights Out."
HAMBLTON, CICELY.—"Phyl."
HAMILTON, COSMO.—"Scandal."
HAMMOND, LANCE-CPL. H. R. (Kenneth Barton).—"Alice in Sunderland."
HANNAN, CHARLES.—"Vagahond Jo."
HARBAK, OTTO.—"Going Up."
HARDING, MRS. D. C. F.—"Signs of the Times."

Times."
HARKER, W. HARKER, W. VERE,—"All Dressed Up." HARRINGTON, JOHN P.—"Jolly Jack Tar." HARTE,—.—"It's a Walk Over." HARRIS, CLIFFORD.—"The Passing Show of

HASLAM, LESLIE.—"Box o' Tricks."
HASTINGS-WALTON, GLADYS.—"Roll of Honour,"" A Broken Doll,"
HATTON, JOHN,—"Hi-diddle-diddle."
HAWKINS, LESLIE.—"Real Sports."
HAYMAN, JOSEPH.—"Jack-in-the-Box,"
HAZELTON, GEORGE C.—"Mistress Nell"
HEARD, JAMES.—"Flora." "Jo'lv Jack Tar."
HEILIE. ANDRE.—"La Bothe à Jouioux,"
HENNORFE, CAPT. W. F.—"Sixes and Sevens."
HENNORFE, CAPT. W. F.—"Sixes and Sevens."
HENNY, MARTIN.—"You Never Know,
"Y Know,"
HERBERT, HENRY H. (Major H. H. Wood-

HERBERT, HENRY H. (Major H. H. Woodgate).—"Toby." HICHENS RORERT .- "Press the Button." HICKS. SEYMOUR.—"Jolly Jack Tar."
HIRSCH, LOUIS.—"Going Up."
HOARE, DOUGLAS.—"Telling the Tale."
"The Live Wire," "The Officers' Mess."

HOBBS, JOHN.—"Uncle Ben's Experiment."
HOFFE, MONCKTON.—"The Tactical Offen-

HOLLAND, HAROLD,—"True Values."
HOPWOOD, AVERY.—"Fair and Warmer,"
"Roxana."

"Roxana."
HOUSMAN, LAURENCE.—" Bird in Haud."
HOWARD, KEBLE.—" The Test Kiss."
HOWARD, L. G. REDMOND.—" An Irishman's Home."
HOWARD, WALTER.—" The Story of the Rosary."
HOWARD, WILSON.—" Back from Overseas."
HOWITT, JOHN H.—" Jolly Times."
HURLBUT, WILLIAM.—" Trimmed in Scarlet."

IBSEN, HENRIK.—"The Master Builder."
INGLIS, W. BERESFORD.—"Rosette."
ISHAM, FREDERICK.—"Nothing but the
Truth."
IVORY, T. W.—"Little Miss Modesty."
"Lola."

JACKSON, FRED.—"The Naughty Wife."
JACKSON, J. LEICESTER.—"Fourteen Days
Leave." Leave.

JAMDS, BENEDICT,—"The Little Brother. JAZON, E. C.—"The Marriage (K)Not." JEANS, RONALD,—"Tabs," "Buzz Buzz." JEFFERSON, ARTHUR.-" Home from the

JEFFERSON, G. GORDON.—"Carry On."
JENNINGS, GERTRUDE E.—"After the

KARNO, FRED.—" Phow!!!"

KAYE, MARGARET.—" A Change of Tactics."

KEAN, CHARLES .- "Outside the Lines."

KHAN, GHARDES.—" Outside the Lines.
KERN, JEROME D.—" Very Good Eddie,"
"Oh! Joy."
KEROUL, HENRI.—" Telling the Tale."
KIMBERLEY, MRS F. G.—" The Pride of
the Regiment," "Upside Down," "A Spy
in the Ranks," "How Do You Like It?"
"Ruined Lives," "A Soldier's Divorce."

LALLY, GWEN.—"The Great Moment."

LAMBBLET, NAPOLEON.—"Valentine."

LAMBBLET, NAPOLEON.—"Valentine."

LANDECK, BEN.—"Jess o' the Caravan."

LANDECK, BEN.—"The Winning Way."

LANG, ALLAN.—"The Winning Way."

LANG, MARTIN.—"Blame the Cinema."

LANGLEY, PERCIVAL.—"Hi-diddle-diddle,"

"Spoof, Limited."

LATOUR, CHARLES (MATHESON LANG).—

"The Purple Mask."

LEFUYRE, GUY.—"Tabs."

LEF EUVRE, GUY.—"Tabs."

LEE, BERT.—"Rations." "Any Lady,"

"Ciro's Frolles," "Us." "Crystals."

DEIGH. W.—"Little Miss Vanity."

LESHOCQ, GEORGE.—"Just My Luck."

LETTS, RIFLEMAN RALPH.—"The Three Brothers."

Brothers

Brothers."
LEWES, EVA.—"Jack On Leave."
LEWIS, MARTIN.—"And Afterwards: A
Peace Time Warning."
LEYCESTER, LAURA.—"After the Trial."
LIADOFF, M.—"The Children's Tales."
LION, LEON M.—"The Children's Puzzle."
LILLIE. MURIEL.—"Tabs."
LINDSAY.—"It's a Walk Over."
LITCHPIELD, EMMA.—"The Queen and the
Rnave."

LLOYD, GLADYS,—"Money for Nothing."
BOCKE, EDWARD,—"The Bubble."
LOMATH, STUART,—"The Mill Girl and t'e Miner," "The Unwanted Child."
LOUYS, PIERRE,—"The Girl and the Pappet."

pet." LYND, LESLIE.—"The Summons." LYON, JAMES.—"Storm Wrack."

"M. P."—"For the Fiag."
MCARDLE, DOROTHY.—"Atonement."
MACDONALD, BERNARD P.—"A Proper

MACLAREN, JOH The Red Barn JOHN .- " Maria Marton; or,

MACNAMARA, GERALD.—"Sincerity."
MADDEN, TOM.—"The King of Jubilin."
MACARDLE, DOROTHY M. C.—"Ashara."
MACLAREN, CAPT. JOHN.—"Fragments from

MAETERLINCK, MAURICE.—"The Burge masser of Stilemonde." MALLESON, MILES.—"After the Ball." MALLESON, MILES.—"Maurice's Own Idea." MANNERS, J. HARTLEY.—"Peg o' My

MANNING, BURTON.—"Little Miss Vanity."
MANNIX, J. J.—"A German Shell."
MANOUSSI, JEAN.—"The Purple Mask."
MARCIN, MAX.—"Cheating Cheaters." "Eyeof Youth."

of Youth."

ARRINETTE, F. T.—"A Moonbeam.'

MARTIN, GEORGE HENRY.—"Rosette."

MARS, JEAN.—"The Marriage of Obseron."

MASSINE, LEONIDE.—"The Good-humoured Ladies." "The Midnight Sun."

MASSINGHAM, DOROTHY.—"Glass House."

MATHE, EDOUARD.—"As You Were."

MAURICE, IVY.—"Back to Blighty."

MAY, LIEUT. E. P.—"Alice in Sunderland MAUGHAM, W. SOMERSET.—"Love in a Cottage."

Cottage

MAYNE, KATHLEEN,-"A Face from the Past.

MAYO, MARGARET.—" Be Careful Baby." M'CARTHY, J. BERNARD.—" The Meu in Pos-session," "The Romantic Lover."

HUNTLY .- " Nurse MCCARTHY. JUSTIN Benson.

Benson."
McEVOY. (HARLES.—"Her Ladyship."
McGHEE. THOMAS.—"The Ginger Girl."
McKENNA, ROSE S.—"Aliens."
MCNULTY, EDWARD.—"The King of Dublin.
"Mrs. Mulligan's Millions."
MELVILLE, WALTER.—"The Female Hun."
MERIVALE, BERNARD.—"Fancy Dress."
MILLER, MRS. W. J.—"Dante and Beadrice."
MILLS, CLIFFORD.—"Where the Rainbow Ends."
MILLS MRS. CLIFFORD.—"The Luck of the

MILLS, MRS. CLIFFORD .- "The Luck of the Navy

Navy."

MILIS. PHILIP. -" Wanted-a Spy."

MILNE. A. A.-" The Boy Comes Home."

"Relinda," "Make Believe."

"ILLWARD. JOHN S.-" Betty Wakes Tp."

MOTEGOMERY. JAMES.-" Nothing but the Tenth." "Going Un."

MORRIS. FRED J.-" The Stroke of Ten."

MORRIS. MICHAFT. -" Dear Sir. - Unless."

MORRIS. MICHAFT. -" Lota," "Little Miss Modesty."

MISS Modesty."

MORRISON. R. F.—"Carry On," "The Subdung of Maclean."

MORTIMER, LEONARD.—"The Black Book."

MORSHIEL, GEORGE S.—"Away from the Moss.

MORTON, MICHAEL.—"In the Night Watch."
MOYLAN, THOMAS KING.—"Movies."
"Tactics."

MUDIE, WALTER,—"Rose Mary,"
MULLORD, DOROTHY.—"Across the Sands of
Time," "Married on Leave."
MURRAY, DOUGLAS.—"The Man from
Toronto."

PROFESSOR

MURRAY, PROFINE Trojan Women."

MITRRAY, T. C.—"Spring."

MYDDLETON.MILES, A.—"Beware Germans."

"What a Birthday."

MYLO, MLLE, JULIETTE.—"Loyer

MYLO, "Yvette's Dilemma," D'Olivette." "Yvette':
"Paur Yette."
MYTTON, HUGH.—"Tanks."

NEPOTY, LUCIEN.—"In the Night Watch."
NESBITT, ROY.—"When Love Came Over the

NEWBERRY-CHOYCE, LIEUT.

Three Brothers.'

NEWTON, H. CHANCE.—"A Celestial Bride."

NORMAN, E. B.—"Watson, Sherlock's, Holmes."

NORMAN, MRS. GEORGE,-"The Call of the Road."

NOVELLO, IVOR.—"Tabs."
NOYES, WING-COMMANDER CHARLES F.—
"The Buildog Breed."
"All Weeng." NORDSTROM, FRANCIS .- " All Wrong."

O'BRIEN, SEUMAS.—"Duty." O'BYRNE, CATHAL.—"The Marget Belia." Marryin' o'CONNOR, JACK.—" Mayor for a Day."
O'HANLON, HENRY.—" The All Alone."
O'MAHONY, MICHAEL.—" The Corner Shop."
O'MALLEY, PATRICK.—" Come What May."
ORCZY, BARONESS.—" The Legion of

PAGE, AUSTIN.—"By Pigeon Post."
PARKER, ALFRED.—"Camouflage."
PARKER, ALOUIS N.—"The Treasures of Britain," "The Pageant of Freedom,"
"The Pageant of Drury Lane Theatre, 1663-1918," "L'Aiglon" (The Eaglet),
PARNELL, WALLACE.—"All Dressed Up."
PARSONS, DONOVAN.—"The Girl in the Bath," "Is It Safe?"
PARSONS, TOM.—"Upside Down."
PAYNE, GILBERT.—"It's Topping."
PELHAM, PAUL.—"The Ginger Girl."
PEEPPER, HARRY.—"An Old Clown's Idol."
PEERCY, LODGE.—"His Good Angel," "For His Lady's Honour," "Her Second Chance," "Mother or Mistress,"
PHILLPOTTS, EDEN.—"St, George and the Dragons," "Dante and Beatrice."
PIKKINGTON, GEO. W.—"Crystals."
PINERO, SIR ARTHUR.—"The Freaks,"
"Monica's Blue Boy," "Mind-the-Paint-BUNE."

Girl."

K. WAL.—" Hotch-Potch," "Box o'
Tricks," "Ocean Waves," "Happy-Go-PINK, Tricks," Lucky.

PORTER, JESSIE.—"Betty at Bay."
POULBOT, FRANCISQUE.—"The Kiddies in

the Ruins,"
POWELL, DUDLEY.—" H i-diddle-diddle,"
PRICE, ADDISON.—"The Nuns of Ardboe."
PRICE, FRANK.—"The Girl from Canada."
PREVOST-BATTERSBY, CAPTAIN H. F.—
"The Voice of Duty."
PROCTOR, C. VERNON.—"The Man Who
Made Good," "The Profiteer," "The
Plaything of an Hour." the Ruins.

QUILTER, ROGER .- "Where the Rainbow Ends.

RAMSEY, JOHN .-- " Where the Rainbow

RAY, DICK.—"The Fisher Girl."
REILLY, ROBERT.— "Look Pleasant,"
"Hold Fast."

RELSIE, REGINALD.—"Is It Safe?"
RHODE, A. G.—"The Morals of Vanda."
RICHARDSON, OLIVE.—"The Fairy of the

RIMSKY-KORSAKOFF, N.—"Le Coq d'Or,"
"The Midnight Sun."

RIP.—"As You Were."

ROBINSON, JEROID.—" After the Ball."

ROBINSON, LENNOX.—"The Lost Leader."

ROBINSON, SNELL.—"Certificates."

ROBSON, MAISIE.—"Betty Wakes Up."

REAN, CLIFFORD.—" A Son of the See,"
for His Wedding," "The REAN, CLIFFORD.—"A son of the Sea,"
"On Leave for His Wedding," "The
Voice on the Phone," "When the Joy
Bells Are Ringing," "Duty! and the
Girl," "The Girl Who Changed Her
Mind," "Tainted Goods," "Ignorance."
ROLLIT, GEORGE.—"Switch No. 7," "Money
for Nothing."
ROMBEAU, S.—"Soldier Boy."
ROSSE, EDWARD E.—"Little Lost Sister."
ROSSETTI, DANTE GABRIEL.—"Rose Mary."
ROSTAND, EDMOND.—"L'Aiglon" (The
Eaglet).

ROSTAND, ELEMOND. — "RANGON" (THE Eaglet). ROVETTA, GEROLAMO.—"Romanticismo." ROWLANDS, GEORGE.—"Boy Wanted." RUBINSTEIN, H: F.—"The Earlier Works of Sir Roger Athelstane." RULE, HERBERT.—"Little Miss Vanity." RUSK, J. WILKIE.—"The Harbury Pearls."

SALTER, JAMES,—"Boy Wanted."
SALTOUN, WALTER. — "The Man She
Bought," "The Serpent in the Garden,"

Bought," "The Serpent in the Garden," renamed "A Married Man's Sweetheart."
SANKEY, CECIL.—"High Pressure."
SARGENT, HERBERT C.—"Look Pleasant."
"Ocean Waves," "Birds of Paradise."
SCARLATTI, DOMENICO.—"The Good-Humoured Ladies."

SAUNDERS, GERTRUDE M .- " John the

SCHRIER, HENRIETTA.—"His Good Angel,"
"For His Lady's Honour," "Her Second
Chance," "Mother or Mistress."

Chance, "Mother or Mistress."
SCOTT, HAROLD.—"Dabchick, M.P."
SEDGEBEER, BERT.—"Devonshire Cream."
SELBIT, P. T.—"Oh, Doctor!" "Fragments," "Flashlights."
SELWYN, EDGAR.—"The Naughty Wife."
SETON, HENRY.—"The Absent-Minded Husband," "The Hon. Gertrude."
SETTIMELLI, EMILIO.—"Passatismo."
SEXTON, JAMES.—"The Corner Shop."
SHAW, GEORGE.—"Boy Wanted."
SHELLEY, HERBERT.—"My Aunt from New York."
SHIRLEY, ARTHUR.—"Khaki and Klogs,"
"Jolly Jack Tar,"
SHORTLAND, KINGSFORD.—"Betty Wakes Up."

Up.

SHORTLAND, KINGSFORD.—"Betty Wakes Up."
SLEE, NORMAN.—"Violette."
SMITH, BRUCE.—"An Okl Clown's Idol."
SMITH, CLAY.—"Us."
SMITH, LAY.—"The Lilac Domino."
SMITH, HARRY B.—"The Lilac Domino."
SMITH, JANE.—"Crystals."
SMURTHWAITE, JEANIE.—"Yuletide Tales of Tommy Toddles."
SOLANO, CAPTAIN E. J.—"Salvage."
SOLANO, CAPTAIN E. J.—"Salvage."
SOLOMON, JESSICA.—"Below Street Level."
ST. AUBYN, J.—"The Domestic Agency."
SPENCER, DENTON.—"The Yellow Spider,"
"Settling Day."
STACK, KINGSTON.—"Kitty Breaks Loose."
STAKK, KINGSTON.—"Kitty Breaks Loose."
STAMPER, DAYE.—"Box o' Tricks."
STANLEY, HORACE.—"Parted at the Church," "Jim Mason, Minesweeper."
STANLEY, J. AUBREY.—"Stone Ginger."
STANLEY, J. AUBREY.—"Stone Ginger."
STANLEY, J. AUBREY.—"Stone Ginger."
STANLEY, J. AUBREY.—"Stone Ginger."
STANLEY, LIEDHAM. — "After Dinner,"
"Plum and Apple."
STEPHENS, H. P.—"The Red Hussar."
STEPHENS, H. P.—"The Red Hussar."
STEPHENS, WILFRED.—"In the Light STEPHENS, WILFRED. - "The Yellow Cockade."
STEVENS H. C. GILBARD. - "In the Light

of bay.

STEWART, J. B.—"The Soul's Awakening."
STILES, LESLIE.—"Lavender."
STORR, MARGUERITE.—"Three Months." SULLIVAN, SIR ARTHUR.—"H.M.S. fore."

SUTRO, ALFRED.—"The Trap," "The Two Miss Farndons."

SYKES, PERCIVAL H. T .- "The Cry of the Children.

SYMONS, ARTHUR.—"The Dead City."
SYNGE, JOHN MILLINGTON,—"The Playboy
of the Western World."

TAGORE, SIR RABINDRANATH .- "Sacri-

TATE, JAS. W.—"The Passing Show of 1918,"

"Any Lady."

TAYLOR, E. J.—"The Domon's Pawe."

TAYLOR, RES. EMILY.—"Liza."

TAYLOR, RITA BROMLEY.—"Lift, Sir?"

TOHEKOFF, ANTON.—"The Proposal."

TERRY, J. E. HAROLD.—"Master Wayfares."

THAYER, PATRICK.—"The Girl in the Bath,"

"Tabs," "Birds of Paradise."

THOMAS, BRANDON.—"Charley's Aunt."

THOMAS, BRANDON.—"Charley's Aunt."

THOMAS, BYELYN.—"Roses of Picardy."

THOMAS, EVELYN.—"Roses of Picardy."

THOMAS, INCENT.—"H.M.S. Victorious."

THOMPSON, FRED.—"The Bing Boys on Broadway."

THOMESON, FRED.—"The Bing Boys on Broadway."

THORNIEY-DODGE, E .- "Swiss V. Robin-

son." "Nibs."
TIERNEY, LOUIS A.—"The Demon's Pawn."
TITHERADGE, DION.—"A Wife's Dilemma,"
"The K.C.," "Something to His Advan-

TOMMASINI, VINCENZO. — "The Good-humoured Ladies."
TREMAYNE, W. A.—"The McTaggart," "The

TURNER, EDWIN .-- "Devonshire Cream." TURNER, JOHN HASTINGS.—" Tails Up." Hullo! America." TWINN, SYDNEY .- " Lights Out."

UNWIN, A. C .- "Stone Ginger."

VALENTINE.—"The Passing Show of 1918."
VASEY, WILL.—"The Dog Show."
VEBER, PIERRE.—"The Profiteers."
VERHAEREN, EMILE.—"Philip II."
VERNON, HARRY M.—"The Bing Boys on Broadway."

VOUSDEN, ERNEST .- " Real Sports."

WALKER, SYD.—"Hi-diddle-diddle." WALLACE, EDGAR.—"Soldier Boy." WALPOLE, HECHL.—"Robbin's Father." WALPOLE, HECHL.—"The Knife." WALSH, SHEILA .- "When Our Lads Come

Marching Home," WARR, JOHN.—" Maid of the South."

WARREN, F. BROOKE.—"The Spendthrift."
WATSON, MARY.—"Is It Safe?"
WEBB, MILTON—"The Girl."
WEIGALL, A.—"Pan Laughs."
WEST, JULIUS.—"The Proposal."

WEST, JULIUS. "The Proposal."
WESTON, R. P.—"Rations," "Any Lady."
"Circ's Frolie, "Us." "Cristals
WESTON-HILL, J.—"Oh Doctor!"
WIBROW, CHARLES.—"Valentine."
WILDE, OSCAR.—"Salome."
WILLIAMSON, MAUD. "The Home WILDE, OSCAR WILLIAMSON, Wreckets."

WILSON, ARTHUR .- "One of the Birds " WILSON, ARTHUR.—"One of the Berds
WILSON, A. PATRICK.—"The Wooning of
Janet," "Old Down and Out." "His
Descreet Wish, "After Drusser," "Plum
and Apple."
WIMPERIS, ARTHUR.—"As You Were,"
"Buzz! Buzz!!"
WISKIN, GERTRUDE R.—"And Afterwards—
A Peace Time Warming."
WITMARK, ISIDOR.—"Shanghai."
WOOD, ARTHUR.—"Petticoat Fair."
WOODEHOUSE, P. G.—"Oh! Joy."
WOODERSON, FLORENCE.—"The Fairy of

WOODERSON, FLORENCE .- "The Fairy of the Well.

WRIGHT, HUGH E .- " Bert and 'Erb.

WEIGHT, LAWRENCE.—" Camouflage."
WYLIE, LAURL.—"The Pussing Show
1918." "Shanghai."
WYNEE, ESME.—" Woman and Whisky."

YOUNG, RIDA "Soldier Boy." JOHNSON .- " Lot 79,"

ZANGWILL, ISRAEL,—"Too Much Money." ZILLWOOD, LEILA.—"His Australian Wife." ZILLWOOD, RUTH A .- "The End of the Trail.'

ROLL OF HONOUR.—KILLED IN THE WAR.

Addison, Lieutenant George. August 9. Was mortally wounded August 9, and expired a few hours later, in Italy. A nephew of Mrs. F. G. Kimberley. Before enlisting he was showing great promise as an actor in Mrs. Kimberley's plays. Was

Scott (Corporal Woolhouse). rrie, K. Scott (Corporal W October. Concert party, France.

Batt, Gunner H. (Harold Batt). November 9. Died of pneumonia in the Military Hos-pital, Aldershot.

Bartlett, Albert Domett. Aged 28. action between March 21 and 28. Killed in action between March 21 and 28. As "The Voyses," he and his wife, Miss Rita Morville, toured with their vocal scena, "A Naval Engagement."

Bennett, Bandsman P. August. From wounds, in Italy. He was a talented clarinet player, and formerly occupied a position in Midland theatre orchestras. He was the son of the late Mr. A. Bennett, for many years trombone player at the Empire,

Birmingham.

Bovill, Lieutenant Charles H. Died from wounds. Having eventually been classed as unfit for active service, he was entrusted with the organisation of entertainments at the Front. Although nothing definite is known on the subject, it is believed that he met his death through the bursting of a shell while rehearing a party of soldiers in a revue written by himself. The de-ceased, who was highly popular in thea-trical and variety circles, and had already made his mark as a writer of witty and polished lyrics and in other forms of humorous writing for the stage, had held a commission in the Coldstream Guards since mission in the Coldstream Guards since 1916. He was the son of Major C. E. Bovill, of the Inniskillings, and was born at Coomoor, in India, on Sentember 23, 1878. Among his best-known work are the lyrics for "Come Inside," at the Empire in 1909, and "Peggy," at the Gaiety, in 1911. He was the author (with George Grossmith) of "Everybody's Doing It." at the Empire in 1912: "The Dancing Viennese," at the London Collisceum in 1912: "The Steeping 1919: "The Steeping 1912: "The Dancing Viennese," at the London Coliseum in 1912; "The Sheeping Beauty" (with George R. Sims), at Drury Lane in 1912: "All the Winners." at the Empire in 1913; and "The Gay Lothario," at the Empire in 1913. He was also concerned, of course, with several popular pieces produced in more recent years at the London Pavilion, the Palace, the Alhambra, and other well-known houses. He was educated at Bedford Grammar School, and was

formerly in the Civil Service.

Ingan, Desmond. August 1. Killed in action in France. Previously to 1915, when Brannigan, he joined the London Scottish, he was leading man in the Esme Percy-Kirsteen Graeme repertory company, and before that he had acted in Miss Horniman's company and with the Ulster Players.

Calhaen, Lionel, the youngest son of the late Stanislaus Calhaen. Killed in the third Battle of Ypres. He joined up in 1914.

npkin, Second Lleutenant Reginald E. March 28. Was killed in action. Reg. Campkin was one of those clever young men whom Mr. Oswald Stoll gathered about him in his offices at the Coliseum. He had a great enthusiasm for the theatre, He had a great enthusiasm for the theatre, and when Mr. Stoll opened the Chiswick Empire Campkin was installed as assistant manager. After a considerable period in Western London, he went North as manager of the Queen's, South Shields, subsequently engaging in agency work, and more recently he was lessee of the Empire. Whitehaven. Campkin returned to London to ion up and in February 1917, he was to join up, and in February, 1917, he was accepted by the Artists' Rifles. He received his commission in November in the 4th London Regiment.

Carrick, Private Tom E. April 25. Killed in action on April 25. Late acting-manager of the Alhambra, Barnsley, and formerly of the Empire Palace, Barnsley, and Opera House, Scarborough.

Castle, Vernon. In the United States from a flying accident. He had geen service in

flying accident. He had seen service in the Royal Flying Corps in France.

Chasemore, F. E. (Frank Eaglesfield). Octo-ber 29. Of pneumonia at Alexandria,

Egypt.

Chiswell, Sergeant Melville. March 25. Killed in action. He was 32 years of age, and enlisted in the Cheshires in 1916. He went to the front on March 20, and was with the special draft chosen to hold the line. He was killed fine days after arriving at the samining of the days. He was killed five days after arriving at the front. Sergeant Chiswell was for several years a leading member of the kaynor Repertory company, and had appeared in Shakespearean revivals under the banner of the late Richard Flanagan at Manchester.

Clifford, Bert. October 28. In France, from pneumonia. He belonged to the 17th Royal Sussex Regiment, having served in France since 1915. He was a member of the late Geo. Edwardes's companies for several

Cottereff, Hal (M. Rivkin). April 5. Killed in action.

Donovan. ovan, Lance-Corporal Edward, D.C.M., C.O.M. June 18.

Downs, Private Will. July 3. monia, while on leave.

Edis, Lieutenant Owen. April. Killed in action, while leading his men. Before join-ing the Colours he was a member of Miss Florence Glossop Harris's Shakespearean company.

- Greensmith, Lance-Corporal G. W. (W. H. Rex). Aged 34. June 2.
- Heyel, Private Alfred R. (Al. Kegan). October 22, 1917. (Reported as missing since then; later reported killed.)

Hintt, Sergeant E. W. Aged 3 He joined the Army in 1915. Aged 31. April 17.

- Houghton, Second Lieutenant George. August 26. 12th West Yorks Regiment. Killed in action. He will be remembered as co-partner of the firm of Ambro and Houghton, Kursaal, Whitley Bay, and various touring companies.
- Jackson, Will. February. Had appeared in "Bunty Pulls the Strings" and "A Scrape of the Pen."
- Johnson, Walter Edward. September 29. At Tooting Hospital. Late of Melville com-panies and World Tour, Horace Goldin.
- Keriston, Wilfred. September 29, 1st Middle-sex Regiment. Late of the Graeme-Percy repertory company.
- King, Second Lieutenant Norman, the Irish Guards, May 26. From wounds received in action the previous day.
- Lax, Second Lieutenant Donald. November.
 Durham Light Infantry. Killed in action.
 He was formerly a member of the Dardini Troube.
- Le Conrick, Rupert. August 23. One time a popular member of the Benson company, whom he joined in 1910, when he arrived in England from Australia. He joined up at the outbreak of war. He went to France with the K.E.H., and was sent back in August, 1917, when so many cavalry units were turned over to other units. He went were turned over to other units. He went were turned over to other units. He went out again with the Northumberland Fusiliers, and was put into the Tanks. On August 23 his tank was hit three times, and he was wounded. The tank then caught fire, but all got out. However, he and his officer were too badly wounded to get away, and the Germans shot them.
- Lieutenant Herbert. March Was killed in action in France. To the general public he will be remembered for his series of popular songs, written under

the nom de guerre of Herbert Mackenzie. His most popular song was undoubtedly The Trail that Leads to Home," which ne wrote as a companion song to "The Long, Long Trail," For over four years he was musical adviser to Messrs. West and Co.

- Maxwell, Guy (Lieutenant J. J. Woods).

 September, In India, whilst on active service. Prefessionally known originally as Johnnie Woods, and later as Guy Maxwell. Before he joined the Colours Mr. Maxwell was connected with several of Harry Day's revues, including "Excuse Me," "Hullo! Everybody," and "Business as Usmal" Me," " H
- Moffat, Sanderson. fat, Sanderson. January 1. He went through the thick of it with his regiment, through the thick of it with his regiment, the South Staffords, until he was finally discharged as unfit in September, 1917, suffering from the effects of enemy gas. Three operations were performed on his throat, where cancer had set in, but without avail, and he passed away at his residence on the first day of 1918. Sanderson Moffat had a long and varied experience on the stage. Beginning in his teens in

stock at the Princess, Glasgow, he after-wards joined Ethel Arden, and then went playing leads with the late W.lliam Molliplaying leads with the late wants touring son. Following upon several years' touring on the son of with his own company came a long run of leading parts at Sadler's Wells, where he proved a great favourite. In Inter years he created the part of Dan Burrell (the Policecreated the part of Dan Burrell (the Posiceman) in his brother Graham Medfat's funous play "Bunty," and left that to go to America to play the part of Wesham in the New York production of the samplay. While in America he also played with the late Lewis Waller. Shortly before the outbreak of the war Sanderson Medfat together with his brother. Watson Hum-Medfat, formed a partnership for the presentation of Scottlish plays, among others being the successful "Bandly."

Mott, Charles. May 22. Died of wounds. He joined the Army in the middle of 1917, and was a lance-corporal in the Artista Rifesat the time of his dasth. For several seasons Mr. Mott was a member of operatic

seasons Mr. Mott was a member of operatic

companies.

Murray, Lieutenant Arthur. Aged 24. August 8. Killed in action in France. Lieutenant Murray joined the Artists' Rifles on Novem-Murray joined the Artists' Rifles on November 16, 1916, gained his commission in March, 1917, and was posted to the 3rd Royal Sussex Regiment, being transferred to the 7th R.S. Regiment in April, 1918. Before joining up Lieutenant Murray played on tour with "A Little Bit of Fluff." "The Land of Promise," and "Dip'omacy," also playing at the London Opera House in "Charley's Aunt" the part of Charley.

Newcomb, Sergeant Charles. November 9. 10th London Regiment. Late of Burnaby and Newcomb, comedy duo.

Parker, Charles B. October 20. Was killed action. He was for some years with Mr. Harrison at the Haymarket, had been under Mr. C. B. Cochran's management, and had assisted his father, Mr. Frank Parker, in a number of his productions.

Payne, Norman, September 13, Killed in action in France.

Pelwar, Robert (Private H. F. Odell). August 21 Killed in action.

Peever, Corporal George. November 20. After a brief illness from dysentery. A popular actor in Ireland before the war, he was understudy for Mr. W. L. Dobell, and played leading parts with him for four years. His performance of Douglas Cattermole will be remembered.

Penny, All. August 14. At the Military Hospital, Lincoln, from complications arising from wounds received on active service. He was at one time known as the double-voiced coon, and had played with the New York Nippers, Elliot Checo'ate Coloured Coons, and David Bliss's "What a Game!" revue, and worked for some time as angle turn. He joined up in 1916, and attained the rank of sergeant in the 3rd attained the poined in January, 1918. Since May he had been working the halls again. lack, Trooper Maurice, October. From wounds received in action. He was an accomplished child actor, beet known perhaps as Little Lord Fauntleroy, in which he first appeared at the Grand, Birmingham, under the régime of the late J. W. Turner. He was at one time known as the double-

Porter, Private George Leslie. August. From

- Regent, Victor (Victor Holland). Aged 22.
 March 25. Killed in action. Late Comédie
 Anglaise Company.
- Smith, Lieutenant Sydney G. (Roy G. Sydney).

 July 26. Accidentally killed on active service.
- Taylor, E. S. Sedley. June 9. From consumption brought on by exposure in the firing line. Son of the late Rev. John Gleig Taylor, Minor Canon and Succentor of Hereford Cathedral. For some time he was a member of the Benson's company, and when the war began was with Mr. Granwille Barker.

Granville Barker.
Tomkins, Private Wilfred. Aged 20. October.
Devonshire Regiment. Killed in action.

- He was formerly an acrobat on the vaudeville stage, and also travelled largely in France.
- Underhill, Charles (Chowey Thorne). October 28. Killed on the Western Front by shell. Formerly Alexander Marsh company and "When Knights Were Bold"
- White, Corporal Richard Nelson. October 5. Late of Mr. George Dance's company. He was stationed near an advanced dressing station. He had a duty to perform, and would not be stopped by the shelling, and was hit on the way in the execution of his duty.

OBITUARY.

(THE NAMES OF ACTORS WHO HAVE BEEN KILLED IN THE WAR WILL BE FOUND UNDER THE HEADING "ROLL OF HONOUR."

Abangdon, W. L. Aged 59. May 17.
Abbott, Rev. W. D., at Dieppe. December.
Alexander, Sir George. Aged 59. March 16.
Anderson, Harry. February.
Andrews, Madge. December 6.
Armytage, Ressie (Bridget Connolly). May 22.
Arthur, George (Arthur George Mack). Aged
44. February 27.
Asheroft, W. J. Aged 73. January 2.
Austin, Samuel Horatio. Aged 62. January 31.

Baddeley, Cyril Clinton, May 9.
Baines, Florence (Mrs. Albert C. Beattie).
Axed 41. December 30.
Barnsley, Tom. July 11.
Barry, Bob. November 14.
Beaumont, Lily. October 7. Barnsley, Tom. July 11.
Barry, Bob. November 14.
Beaumont, Lily. October 7.
Bedford, Harry. March 29.
Bennett, H. G., Dudley. Aged 52. October 16.
Berry, James, December.
Blythe, J. S. November 23.
Boildy, Edward. April 30.
Bolton, Fred. October 31.
Bonnie, Beatrice (Mrs. Will Stylo). October 27.
Beadell. Alfred Thomas. December 2.

Breadell, Alfred Thomas. December 2.
Brett, Harry, June.
Bresklyn, Sam. Aged 71. January 10.
Brown, N. Robert ("Buster"). January 30.
Browning, Bonny. September 15.
Bu Val. September 24.
Burge, Dick. Aged 53. March 15.

Caffyn, Laura. November 10.
Carleton, Billie (Florence Leonora Stewart).
Aged 22. November 28.
Carlile, Frank. April 26.
Carter, Herhert. November 12.
Carton. Felicia (Alice Happy Butler). Aged
31. October 29.
Chanles, Trevor. August 25.
Chung Ling Soo (Williams Elsworth Robinson).
Aged 57. March 23.
Cinquevalli, Pául. Aged 59. July 14.
Collingwood Caird, Hersilia Florence. November 27.

Collingwood Caird, Hersilia Florence. November 27.
Compten, Edward, Aged 64. July 16.
Conway, Alec. July 14.
Cooke, J. Y. F. January 20.
Cooper, Frank Kemble. Aged 62. December 27.
Cooper, George. November 17.
Coveney, George Howard, Aged 60. May 20.
Coventry, Charles. May 13.
Coventry, Lucy. May 29.
Cowie, A. C. (Stanton Ketchell). October 30.
Cragg, Billy. October 9.
Cresswell. Mary A. Grace). November 30.
Cross, Victoria. July 28.

Dacre, Henry 8. July 13. Davey, H. B. December. Delaine, Jack. November 25 Debussy, Claude. Dickson, Walter. April 23.

Entwistle, Ethel. November 29. Evelyn, Mrs. Herbert (Les Evelyn, Mrs. Herbert (Lesise warner) July 18, Eversleigh, Clara (Mrs. Edward Trevamen). October 20.

Fairbairn, George. Aged 54. March 3. Flint, Mrs. Margaret (Quilliam), May 5. Ffrangeon-Davies, David. Aged 67. April. Ford, Mrs. Lena Guilbert, March 7. Fozard, John W. July 25. French, Marie (Mrs. W. H. Kiddie). January 4.

Gallagher, Beatrice Minnie. November 21. Gardner, W. M. Aged 38. August 20. Glyde, Ethel. October 25. Godwin, Harold, in Canada. January. Gold, Ben. October 20. Gordon, Sydney (Sydney William Stuart).

December 6.
Gould, Fred. Aged 76. December 30.
Grady, Alfred. February 12.
Graham, Mamie (Ethel Nixon). November

Hamilton, Henry, September 4. Haslam, René. October 25. Haydon, Florence, Aged 80. July 21. Hayes, F. W. September 7. Hill, Francis. July 16. Hemsley, Violet Margaret. Aged 16. March 29.
Hemsley, W. T. Aged 68. February 8.
Heron, James. November 2.
Higham, Fred. Aged 63. January 10.
Hilland, Frederick Parkinson. June 14.
Horne, the Rev. Thomas. Aged 68. July.
Howard, Victor. July 26.
Hudson, Eric. Aged 56. October 4.
Hutchinson, James George. July.
Hutchison, William Douglas. August 21.

Imeson, George I. September. Inch, Minnie. July 23.

Johnson, Chas. W. November 11.

Kibble, Billie. October 24. Kneller, Zettie. Aged 22. October 29.

Langton, J. D. November 7. Lecocq, Charles. Aged 86. October 24. Le Ray, Mme. Elizabeth. June 16. Lehmann, Mme. Liza. September i "Little Tony." Aged 48. January. Leigh-Vallas, Evelyn Maud (Cicely October 9. Longden, Charles H. Lukos, Alex, April. Lynn, Harry, June 8. Aged 63. August 11.

MacCabe, James. August 18.
Macfarlane, Jack. December 13.
Maltby, Captain Tom. Aged 70. October 2.
Mannon, Charles H. April 1.
Mayeur, Eugene. January 26.
Mayne, Will. Aged 48. December 1.
Marriott, Hetty (Mrs. Barrett Stewart).
August 30.
Middlemas, Henry. March 7.
Milton; Arthur, "Milton Rays" (William James Lunt). Aged 61. November 23.
Mitchell, Charlie. April 2.
Mitchell, Cooper. Aged 37. January 20.
Mudje, George. Aged 59. December 28.
Mulvaney, Constance. Aged 16. June 22.
Murphy, Mrs. Frank (Nellie Clifford). August 28.

Nelia, John Edward (Allen). Aged 44. September 5. Nelson, Thomas Young. June 16. Nicholls, Norman. October 18.

Ohnet, Georges. Aged 70. May 6.

Paley, John. January 5
Pareezer, Barnett. Aged 59. August 22.
Parker, Florence. Aged 47. October 13.
Parker, Frank. October 24.
Parry, Sir Hubert. Aged 70. October 7.
Phelps, Stella (Estelle Madeleine Osbaldestone). August 28.
Playfair, Arthur. Aged 49. August 28.
Poole, Charles William. Aged 60. March 12.

Quilliam, Madge. May 6

Randle, Percy E. Aged 28. June 19.
Ray, Phil. Aged 46. December 8.
Read, Corporal Jennings. November 9.
Reynolds, Charles. Aggd 69. March.
Robbins, Herbert. November 25.
Rollason, Marion. November 10.
Romah, Lou. November 20.
Rostand, Edmond. Aged 50. December 2.
Russell, J. O. October 18.

Scarisbrick, C. J Aged 41. January 24.

Scarisbrick, Thomas. May 19.
Shelley, Evelyn. November 20.
Sheridan, Mark. Aged 41. January 15.
Sinclair, Olive. November 19.
Southern, Fred (Cornwell). November 12.
Sprange, Adnam. May.
Stanton, Alfred. Aged 73. October 26.
Stevenson, Esther. November 10.
Stevart, L. M. June.
Storri, Sadrene. April.
Stratford, Frederick G. Aged 58. December 1.
Stratford, Eugene. Aged 57. September 15.
Stuart, Winifred (Mrs. Edwards). October 19.
Subtel, Walter. Aged 37. October 21.
Sudlow, A. V. October 18.
Swanton, Mrs. Mary. Aged 76. December.

Talbot, Alice (Mrs. E. H. Knight). July 3. Talboys, T. A. Aged 59. February 9. Thornton, Frank. Aged 74. December 18. Thornton, Harry. October 19. Towers, John. Aged 76. January 3. Tozer, Sir Heury. Aged 67. April 26. Turner, Alfred Ruddall. Aged 29. December 20

Tyars, Frank. Aged 70. May 11. Tyrer, Jimmy. Aged 24. November 28.

Vento, Lillie. Åged 62. August 31. Verdi, Ruby (Mrs. Ben Albert). December 17. Vince, Colin. December 3. Vyner, Robert George. July 31.

Wain, Ivy. May 12.
Wake, Richard. March
Wakley, Ronald F. April 9.
Walsh, Minnie (Mrs. Frank Moore). Aged 35.
October 23.
Watts, C. F. J. May 5.
Westwood, W. H. April 26.
Whitby, Ethel. November 15.
Wilson, Stanley. November 3.
Woodger, Ben. August 23.
Woodg, Graham. March 11.
Warlow, Percy. March 7.
Woolf, Jack. March 20

Yelding, Harry. Aged 50. September 4. Yuill, Will. February. Young, T. B. January 12.

THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1917, AND NOVEMBER 30, 1918.

In cases where pieces have been acted previously to presentation in New York the casts given are those of the New York productions.

AFTERMATH, THE, war playlet, presented by Miss Ethel Clifton and company,— Palace, New York, October 28.

ALIEN, THE, melodrama, by W. A. Tremayne. (Produced in England at the Royal Court, Warrington, November 11).— His Majesty's, Montreal, June 3.

ALLEGIANCE, war play, in three acts, by Prince and Princess Troubetzkoy (Amelie Rives).—Maxine Elliott, New York, August 1.

Mr. Hartmann
Karl Hartmann
Karles Hampden
Karles Hampden
Karles Hampden
Karles Laite
Karlehen
Karles Kraus
Karlehen
Kar

AN AMERICAN ACE, play, in four acts and twelve scenes, by Lincoln J. Carter, produced by Al. H. Woods.—Casino, New York, April 2.

York, April 2.

Mrs. Darrow Camilla Crume
Kate Darrow Joseph McManus
Philip Drake James L. Crane
Colouel Fraik Stace Robert Fischer
Harry Whitmer James Dyrenforth
Fritz Mueller Arthur Klein
Mailman Henry Dawson
Doctor Mueller Claude H. Cooper
Rose Matern Sue MacManamy
Mrs. Noe Kate Blair
Mr. Noe Frank Harriman
Claudius Noe Marcy Breuer
Rev. Dr. Saphore George E. Murphy
Lieut. Hermancer Charles Martin
Col. Luffenberg True S. James
Victor Belois Richard Barrows
Mariel Dandoy Marion Coakley
Monsieur Dandoy Harry Jackson
Sergeant Claude Peyton
Col. Dodd Beane David Landau
Lieut. Frank Upham John Blake
First Soldler Jimmy McCann
Second Soldfer William C. Loyd
Bomb Thrower Harry D. Mack
Joe Harvey Carter
Davis Joe Bird
Tueker Charlie Blair
Belgian Woman Alice May

AN IDEAL HUSBAND, comedy, in four acts, by Oscar Wilde. (Produced in London at the Haymarket, January 3, 1895; presented in New York by the Students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School at the Lyceum, March 10, 1916).—Comedy, New York, September 16.

York, September 16.
Lady Chiltern Beatrice Beckley
Mrs. Marchmont Elizabeth Deimel
Lady Basildon Merle Maddern
Vicomte de Nanjac George Hayes
Lady Jane Barford Dorothy Clay
The Earl of Caversham Cyril Harcourt
Mr. Montford S. V. Phillips
Mubel Chiltern Gretchen Yates
Lady Markby Alice Angarde Butler
Mrs. Cheweley Constance Collier
Count Strelic Vincent Sartor
Sir Robert Chiltern Norman Trevor
Lord Goring Julian L'Estrange
Phipps Henry Crocker
Mason Alfred Helton

AN ORIENTAL BREEZE, musical sketch.— Harlem Opera House, New York, August 26.

ANOTHER MAN'S SHOES, comedy, in three acts, by Laura Hinkley and Mabel Ferris, based upon a story by Miss Hinkley, presented by Frederick McKay.—Northampton Mass., October 18, 1914; Thirty-ninth Street, New York, September 12.

Street, New York, September 12.

Dick Lionel Atwill
Miss Podmore Ethel Wilson
Mrs, Wolfe Lucia Moore
Anne Carol Lloyd
Hughes Paul Porter
Dora (Mrs. Craven) Elsie Mackay
Dr. Worrall George Backus
Slade (alias Crouse) Richard Taber
Mr. Wolfe Aubrey Beattle
Duwson Erville Alderson
Mies Cyril Raymond
Mrs. Milson Glida Leary

APRIL, comedy, in three acts, by Hubert Osborne.—Punch and Judy, New York, April 6.

porne. Funch and Judy, New York, April
0.
The Woman Pauline Lord
Her Husband Mitchell Harris
Her Son Jay Strong
Her Daughter Margalo Gillmore
Her Father Burr Caruth
Her Mother Mrs. Jaques Martin
Her Friend Julie Herne
Her Neighbour's Boy Gordon Morris
Her Husband's Wife Francesca Rotoli
The Strange Gentleman Charles Hopkins
The state of the s

124 THE STAGE
April (cont.). A Very Rich Man Alphonz Ethir His Son France Bendtsen His Son's Friend Charles Meredith His Footmen Robert Morton, Frederick Macdonald
ARABIAN NIGHTS, THE, drama, adapted by Owen Davis from tales of "The Arabian Nights." Produced by Arthur Hopkins.— Colonial, Boston, December 12, 1917.
ARMY WITH BANNERS, THE, comedy, in five acts, by Charles Rann Kennedy.— Vieux Colombier, New York, April 9. Mary Bliss Edith Wynne Matthison Julia Manners Adrienne Morrison Job Limp Wallace Erskine Timothy Hodge Edmund Gurney Tommy Trail Ernest Anderson Pomeroy Wragg Walter Kingsford Dafty Henry Herbert
Timothy Hodge Edmund Gurney Tommy Trail Ernest Anderson Pomeroy Wragg Walter Kingsford Dafty Henry Herbert
ART'S REJUVENATION, musical play, in one act, by Kenneth and Roy Webb. Presented by the Actors and Authors' Theatre.— —Fulton, New York, June 10: ASK DAD, musical play book and lyrics by
ASK DAD, musical play, book and lyrics by Guy Bolton and P. G. Wodehouse, music by Louis Hirsch.—Royal Alexandra, Toronto, November 5. AWAKENING THE love drama in epilogue
AWAKENING, THEs, love drama, in epilogue and three acts, by Ruth Sawyer, presented by the Tamar and Sabinoff Company, Inc., under the direction of Jacques Coini.—Criterion, New York, October 2. Prince Alexis
Makhail Sabinoff Theodore Kosloft Ivan Feodorovitch Tcherkasky Henry B. Walthall Rupert Leighton Leonard Willey
Roger Penfield Oscar G. Briggs Lucien Thibaut Howard Boulden Charles Saurel Edwin Beryl Louis Le Clerc Harry Sothern
Maurice De Brissae Bennett Kinjack Fitzgerald Frederick Walter Zametoff Luray Butler General Petain G. H. Moore Pierre Master Charles Eaton
Ivan Feodorovitch Tcherkasky Rupert Leighton Leonard Willey Roger Penfield Oscar G. Briggs Lucien Thibaut Howard Boulden Charles Saurel Edwin Beryl Louis Le Clerc Harry Sothern Maurice De Brissac Bennett Kilpack Fitzgerald Frederick Walter Zametoff Luray Butler General Petain G. H. Moore Pierre Master Charles Eaton Sergei Harry Sothern Flora Tamar Khyva St. Albans Princess Maria Alexandrovna Gilda Varess Mrs. Lewiston Laura Burt Sybil Lewiston Shirley Carber Louise Saurel Agnes Ruge Vigee Delvair Beetty Prescott Clarice Mary L. Wilson BACK AGAIN musical cornedy in two sets
Louise Saurel Agnes Ruge Vigee Delvair Betty Prescott Clarice Mary L. Wilson
by George V. Hobart and Frank Stammers, lyrics by Louis A. Hirsch.—Chestnut Street Opera House, Philadelphia, April 29.
BACK TO EARTH, play, by William Lee Baron. Produced by Charles Dillingham.— National, Washington, November 25. BARRIER, THE, playlet, by Tom Barry. Played by Helen Warc.—Palace, New
duced by Arthur Hopkins.—Booth, New York, October \$1. Junius Patterson Walter Hampden Baxter Pell Rex McDougall Gus Beals Arthur Shaw
BE CALM, CAMILLA, comedy, in two acts and four scenes, by Clare Kummer. Produced by Arthur Hopkins.—Booth, New York, October S1. Junius Patterson Walter Hampden Baxter Pell Rex McDougall Gus Beals Arthur Shaw McNeil Brownlow William Sampson Jo Gibbons Harold Salter Bill Slattery John J. Harris Celia Brooke Carlotta Montercy Alma Robins Hedda Hopper Camilla Hathaway Lola Fisher

BEAUTIFUL LEGEND OF POKEY; or, THE AMOROUS INDIAN, play, by Philip Moel-ler. Presented by the Washington Square Players.—Comedy, New York, January 23

BELINDA, comedy, in three acts, by A. A. Milne (produced in London at the New, April 8).—Empire, New York, May 6.

Belinda Barrington Ethel Barrymore
Delia Eva Le Gallienne
Harold Baxter E Lyall Swete
Claude Devenish Richard Hatteras
John Barrington Cyril Keightley
Retty Chart Breev Betty Clara T. Bracy

BEST SELLERS, THE, play, by Kenneth and Roy Webb. Presented by the Actors and Authors' Theatre.—Fulton, New York, June 10.

BETTER 'OLE, THE, by Bruce Bairnsfather and Arthur Eliot, music by Herman Darewski, lyrics by James Hurd (Produced in London at the Oxford, August 4, 1917). —Greenwich Village, New York, October

BETROTHED, THE, play, in three acts, and twelve scenes, by Maurice Maeterlinck, translated by Alexander Taixeira de Mattos.—Shubert, New York; November

18.
Tyltyl Reggie Sheffield
The Fairy Berylune Mrs. Jaeques Martin
Milette Boots Wooster
Belline Winfred Lenihan
Jalline Gladys George
Aimette May Collins
Roselle June Walker
Rosarelle Flora Sheffield
Destiny Maurice Cass
The Valled Figure Theresa Dungan Rosaelle John Sheffield
Destiny Maurice Cass
The Veiled Figure Theresa Dunean
The Miser Cell Yapp
Light Edith Wynne Matthison
Granny Tyl Inda Palmer
Gaffer Tyl Wallis Clark
The Great Ancestor Augustin Dunean
The Great Passant Henry Carvill
The Great Mendicant Elwyn Eaton
The Rich Ancestor Allen Thomas
The Stek Ancestor Barry Macollum
The Drunken Ancestor Claude Cooper
The Murderer Ancestor Georges Du Bois
The Littlest Child Ivy Ward
The Last Born George Du Bois
The Littlest Child Ivy Ward
The Last Born George Wolcott
Mummy Tyl Ethel Rrandon
Myltvl Betty Hilburne
Poddy Tyl Henry Travers
Neighbour Berlingot Mrs, Jacques Martin
Joy Berlingot Sylvia Field
Other characters were four of Tyityl's
children: eleven grandchildren, and nine great
grandchildren. grandchildren.

BETWEEN TRAINS, comedy playlet.—Har-lem Opera House, New York, September

BIG CHANCE, THE. play, in three acts, by Wilhard Mack and Grant Morris.—Shubert. New Haven. September 13; 43th Street, New York, October 28.

Bertie Thorndyke Willard Mack Mrs. Malloy Anna Berlein

Mrs. Malloy Anna Berlein
Margaret Malloy

Eddie Crandall William E. Meehan
Charles Hickson Harry Robert
Mary Delano Mary Nash
Pinkev Granville Ramsey Wallace
Asa Hickson John Mason
Jack Burns John Sharkey
Sergeant Todkins T. S. James
Fritz Nathanlel Sack

ISIG SCENE, THE, play, in one act, by Arthur Schnitzler, translated by Charles Henry Meltzer. Presented by the Greenwich Village, Players.—Greenwich Village, New York, April 18.

BILLETED, comedy, in three acts, by P. Tennyson, Jesse and H. M. Harwood. (Produced in London at the Royalty, August 21, 1917; in America as Lonely Soldiers, Nixon, Pittsburgh, September 17, 1917.)—Playhouse, New York, December 25, 1917. 1917.

BLEST BE, play, by Humphrey W. Pearson. Presented by the Columbus Centre of the Drama League of America.—Knicker-bocker, Columbus, April 26.

BLIND YOU'TH, play, in three acts, by Willard Mack and Lou Tellegen,—Playhouse, Wilmington, November 22, 1917; Republic, New York, December 3, 1917.

Acw York, December 3, 1917.

Lolis Delimas Paul Porcasi
Tubby Mathews Mark Smith
Bobo Hazel Turney
Conny Chandoce Marie Chambers
Maurice Monnier Lou Tellegen
Henri Howard Lange
Mrs. Wilton Jennie Eustace
Harry Wilton William Courtleigh, Jr.
Nora Jennie Dumont
Frances Granger Grace Carlyle

BLUE PEARL, THE, comedy drama, in three acts, by Anne Crawford Flexner.—
Newark, June 18; Longacre, New York, Newark, J August 8.

August 8.

Rolling Choir Boy E. H. Bender Wilfred Scott William David Angelica Topping Dorothy Klewer Hooper McHugh G. Oliver Smith Mrs. H. Augustus Topping Annie Hughes Major H. Augustus Topping. J. Palmer Collins Holland Webb Orlando Daly Sybil Kent Julia Bruns Laura Webb Grace Carlyle Stokes Hubert Druce Stephen Drake George Nash Alexander Petrofsky Charles Angelo Madame Petrofsky Volande Duquette Footman Lyman-Fink Penrose Kent Perce Benton Ellis Frederick Kaufman Monahan H. B. Tisdale Mason Thomas Borden Mrs. Coombes Amelia Hendon BIRDS OF PREY, play, by Joseph Noel.

BIRDS OF PREY, play, by Joseph Noel.

Produced by the Poli Players.—Lyric,
Bridgeport, Conn., February 11.

BOOK OF JOB, THE, drama, adapted from the Book of Job in the Bible. Presented by Sauart Walker.—Booth, New York, M.rch 7.

Natrators Judith Lowry
Margaret Mower
Job George Gaul
Eliphaz Henry Buckler
Bildad Falgar Stocklale
Elihu Walter Hampden
The Voice Out of the Whirlwind David Bishpam

BOTTLED BABIES, farce, by Mabel S. Keightley. Producer by the Lando Stock Company.—Whalom Park, Fitchburg, August 5.

BRIGHT AND EARLY, play.—Atlantic City,
N.J. Descember 3, 1917.
BRUISED WINGS, drama, by Edward Clark.
—Apollo, Atlantic City, May 13.
BY PIGEON POST, mebodrama, in three acts,
by Austin Page, (Produced in London at
the Garrick, March 30).—Broad Street,
Pmiladelpina, November 12; George M.
Cohan, New York, November 25.
Blondel St. Clair Bayfield
Lacken Hartison Hunter
Captain Paul Chalfont Jerome Pairack
Madame Chalfont Jerome Pairack
Madame Chalfont Ida Waterman
Major Pierre Vaudry Vineent Sertano
Major Pierre Vaudry Vineent Sertano
Marie Latour Phorbe Fosser
Colonel Laroque John Salnpolis
Margot Latour Peggy O'Neil
General Delapierre Frank Kemble Cooper
Orderly John A Higgins
Orderly Hugh Schmedes
CAMOUNIAGE dramatic playlet Produced

CAMOUFLAGE, dramatic playlet. Produced by Henry du Vries.-Palace, New York,

by Henry du Vries.—Palace, New York, February 18.

CANARY, THE, musical comedy, book adapted from the French by Harry B. Smith, music by Ivan B. Caryll. Produced by Charres Dillingham.—Nixon, Pittsburgh, September 23.

CAPPY RICKS, play, by Edward E. Rose, adapted from Peter B. Kyne's "Cappy Ricks," stories. Produced by Oliver Morosco.—Apollo, Atlantic City, November 28.

ber 28.
CASEY, THE FIREMAN, sketch, played by Chas. Buckley and company.—Proctor's Fifty-Eighth Street. New York, April 1.
CHINESE PUZZLE, THE, play, in four acts, by Marion Bower and Leon M. Lion. (Produced in England at the Shakespeare, Liverpool, July 1: New, London, July 11.)
—Poli's, Washington, June 24.

York, June 14.

COMMON CAUSE, THE, play, by Crane
Wilbur, Presented by Ye Liberty Players.

Onkland, September 15.

Wilbur, Presented by Ye Liberty Players.
—Oakland. Sentember 15.
COPPERHEAD, THE, drama, in four acts, by
Augustus Thomas (from a story by Frederick Landis). Produced by John D. Willlams.—Parson's, Hartford, January 7;
Shubert, New York, February 18.
Joey Shanks Raymond Hackett
Grandma Perley Eugenie Woodward
Ma Shanks Doris Rankin
Cantain Hardy Albert Phillips
Milt Shanks Lionel Barrymore
Mrs. Bates Evelyn Archer
Sue Perley Gladys Burgette
Lem Tollard Ethelbert Hales
Newt Gillespie William Norton
Andrews Harry Hadfield
Sam Carter Chester Morris
Madeline King Doris Rankin
Philip Manaing Thomas Carrigan
Mrs. Manning Grace Reals
Dr. Randall Hayden Stevenson

CRITIC'S COMEDY, THE, play, in one act, by Samuel Kaplan. Presented by the Washington Square Players.—Comedy, New York, December 3, 1917.	DADDIES, comedy, in four acts, by John Lessing Hobble produced by David Belasco. —Washington, June 10; Belasco, New
New York, December 3, 1917.	York, September 9.
CROPS AND CROPPERS, comedy, in three acts, by Theresa Helburn.—Belmont, New	Robert Audrey Bruce McRae James Crocket John W. Cope Nicholson Walters Edwards Davis
York bentember 12.	Henry Allen
Annie	Parker George Giddens
	Ruth Atkins Jeanne Eagels
Allison Marbrook Eileen Huban Ray Parcher Thomas Mitchell Stetson J. M. Troughton Georges Fluteau	Bobette Edith King
Stetson J. M. Troughton	Lorry Paulette Noizeux
Jean Georges Flateau Mrs. Bradley Madeline Valentine Dr. Truesdale Vernon Kelso	Bobette Edith King Madame Levigne Paulette Noizeux Lorry Lorna Volare Alice ("Little Sammy") Aida Armand Francois and Co. The Quinns Katie Mrs. Armand Nurse Mrs. Quinn
Stephen Marbrook Henry Staniord	Katie Mrs. Armand
Mrs. Spencer	DARLING OF THE WORLD, THE, play, by
Pete Cobb Charles Kennedy	DARLING OF THE WORLD, THE, play, by Eleanor Gates, presented by the Northamp- ton Players.—Northampton, Mass., Sep-
CROWDED HOUR, THE, play, in four acts, by Edgar Selwen and Channing Pollock,	belliber 25.
OROWDED HOUR, THE, play, in four acts, by Edgar Selwyn and Channing Pollock, produced by the Selwyns. A. H. Woods, Chicago, October 14; Selwyn, New York.	DAVID'S ADVENTURE, play, by Augustus Thomas, based on the novel "Driftwood
November 25.	Adventure," by Leona Dalrymple. Produced by Cohan and Harris.—Apollo, At-
Matt Wilde Franklyn Ardell Charley Cyril Raymond	lantic City, June 3.
Charley Cyril Raymond Vivian Mabel Godding v Lawrence Jane Cowl	DEMOCRACY'S KING, Allegorical play, in one act, by Arnold Daly. Produced by Arnold Daly.—Hudson, New York, Febru-
Jackson Jules Epailly	Arnold Daly.—Hudson, New York, February 19.
Captain Bert Caswell Henry Stephenson	William Arnold Dolly
Jackson Jules Epailly Grace Laidlaw Christine Norman Captain Bert Caswell Henry Stephenson Dorothy Wayne Miss Rae Selwyn General Dalton George LeSoir Billy Laidlaw Orme Caldara Morplek John Black	George Langdon Gillette Albert George Frederichs Emanuel Paul Irving
Billy Laidlaw Orme Caldara Merrick John Black	Follicaire William Frederic
Nevins Edward Kearney	Kerensky Charles Halton The American Harry Mestayer
Davis Sidney Hall Wills Burni Prevost	DEVIL, THE, drama, in three acts. Presented by the Fifth Avenue Theatre Stock
Wills Burni Prevost Grandmère Bauvaise Michellette Burani Jean Henry Call	sented by the Fifth Avenue Theatre Stock Company.—Brooklyn, December 17, 1917.
Pierre Andy Aubrey Marie Mildred Call	DOLL'S HOUSE, A, revival of Ibsen's drama
Mignon Antoinette Letienne	DOLL'S HOUSE, A, revival of Ibsen's drama (produced in London at the Novelty, June 7, 1839) by Arthur Hopkins.—Ply- mouth, New York, April 29.
Captain Rene Soulier Georges Flateau Marthe Yahne Fleury	mouth, New York, April 29. Torvald Helmer Lionel Atwill
Lieutenant Bailey Harold Mullane	Torvald Helmer Lionel Atwill Nora Mme. Nazimova Doctor Rank George Probert
A Veteran Georges Deschaux Lieutemant Bailey Harold Mullane Lieutenant Epstein Harry Schwalbe Lieutenant Williams Leslie L'Estrange Lieutenant Walcott Cyril Raymond	Mrs. Linden Katharine Emmet Nils Krogstad Roland Young
Dr. Beauchamps Cyril Raymond	Anna Amy Venes Ellen Charity Finney
CURE FOR CURABLES, a comedy, in four	A Porter Charity Finney
acts, by Earl derr Biggers and Lawrence Whitman, suggested by Curra Harris's	DOLLY OF THE FOLLIES, farce.—Stamford,
short story. Produced by Lee Shubert.— Trenton. October 4. 1917; Thirty-ninth Street, New York, February 25	Conn, August 12. DOUBLE EXPOSURE, farce, in three acts.
Street, New York, February 25	by Avery Hopwood. Produced by Selwyn and company.— Belasco, Washington, June 30; Bijou, New York, August 27. Tommy, Campbell John Westley Lecksy Campbell Francine Larrimore sybil Norton Janet Beccher Jimmie Norton John Cumberland Baba Mahrati J Harry Irvine Maggie Grace Hayle William Postance Officer O'Brien Dan Moyles
Mrs. Hamilton Blaine Ada C. Nevil Elizabeth Rankin Adelyn Wesley	June 30; Bijou, New York, August 27.
Bishop Rutledge Carson Davenport Putton George Lund Mrs. Margaret Forster Edith Shayne Jeanne Fanchon Duval Colonel Fairchild Charles E. Verner Philip	Lecksy CampbellFrancine Larrimore
Mrs. Margaret Forster Edith Shayne	Jimmie NortonJanet Beecher Jimmie NortonJohn Cumberland
Colonel Fairchild Charles E. Verner Philip Harold White	Baba Mahrati
Phyllis Blaine Clara Moores Frederick Jamieson Edward Wonn	William
Robert Gleason George Barr	DRUMS. THE, allegory, by George V. Hobart
Herbert Davies Clarence Bellair Dr. Parker Robert Wayne	at the Lambs' 1918 Gambol Hudson
Corn Frederick Strong	New York, June 14.
J. Cunningham Hale Brigham Royce Watkins Davis Marshall	ECCENTRIC LORD COMPERDENE. THE,
David Manville Joseph Weber	ECCENTRIC LORD COMPERDENE. THE, comedy, by R. C. Carton (produced in London at the St. James's, November 19, 1910).—Copley, Boston, March.
Shep Jerry Hart David Manville Joseph Weber Dr. James Pendergrass William Hoføe Judge Luckett James H. Lewis	EFFICIENCY, dramatic playlet, by R. H.
Sheriff	EFFICIENCY, dramatic playlet, by R. H. Davis and Perly Sheahan. Played by Lawrence Grant and company.—Palace, Staten
Deputy Sheriff Ford Record	Island, February 4.

AMERICAN PLAYS
by the Symphony Society of New York, in conjunction with Margaret Anglin.— Carnege Hall, New York, February 6. Guardan of Orestes Fuller Mellish Orestes Fuller Mellish Orestes Benjam.n Kauser Electra Margaret Anglin Chrysothemis Mellione Delinas Attendants on Chrysothemis— Melrose Pitman, Melanie Avery Queen Clytemnestra Florence Wollersen Aegisthos Mitchell Harris ENEMIES WITHIN, war play, in four acts.
in conjunction with Margaret Anglin.— Carnegie Hall, New York, February 6. Guardian of OrestesFuller Mellish
Orestes Fred Eric Pylades Benjamin Kauser Electra Margaret Anglin
Chrysothemis
Queen ClytemnestraFlorence Wollersen Acgisthos
by A. H. Van Buren and Kilgour Gordon. Presented by the Poll Stock Company.—
Hartford, Conn., August 19. EVERYMAN, English Morality play. Revived by Edith Wynne Matthison.—Cort, New York. January 18. Messenger Charles Rann Kennedy Adonal William Raymond Dethe Pedro de Cordoha Everyman Edith Wynne Matthison Felswshyp John 8. O'Brien Cossin Percival Vivian Kynrede Ruth Vivian Kynrede Ruth Vivian Goodes C. H. Meredith Good Dedes Antoinette Glover Knowledge Adrienne Morrison Confession Charles Rann Kennedy Beaute Elsie Herndon Kearns Strength Elna Larrimore Pywe Wyttes Margaret Gage Dyscrecion Jane Stewart Red Aungell Mercedes de Cordoba White Aungell Constance Bennett Doctour Charles Rann Kennedy EVERYTHING, spectacle, in three parts and
Messenger
EverymanEdith Wynne Matthison FelawshypJohn S. O'Brien CosinPercival Vivian
Kynrede
Knowledge
Strength
White Aungeli
EVERYTHING, spectacle, in three parts and fifteen scenes, lyrics by John L. Golden, mu 2 by Raymond Hubbell.—Hippodrome,
New York, August 22. Principals:— Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levy, Will J.
William A. Weston, Helen Patterson, Arthur Hill, Albert Froom, Four Amar-
Mallia and Bart, Diers and Russell, Two Nelsons, Four Ladellas, Davis Family, Purpose Prothers Stalls Novella Four
EVERYTHING, spectacle, in three parts and fifteen scenes, lyrics by John L. Golden, mis-2 by Raymond Hubbell.—Hippodrome, New York, August 22. Princinals:—Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levy, Will J. Evans, Desiree Lubowska, Gerda Gulda, William A. Weston, Helen Patterson, Arthur Hill, Albert Froom, Four Amaranths, Sisters Breen, George Gifford, Mallia and Bart, Diers and Russell, Two Nelsons, Four Ladellas, Davis Family, Byrnes Brothers, Stella Norelle, Four Guintinis, Octavio Tay, Musical Johnstons, Arthur Genry, Inez Bauer, Peggy H. Barn-Stead, Cassie Hayden and Marion Saki.
FAMILY PRIDE, play, in one act, by Mrs. Walter M. Broadway (the prize-winning play in the contest conducted by the Drama League of America, Pasadena centre), presented by the Community Players.—Savoy, Pasadena, April 15.
Drama League of America, Pasadena centre), presented by the Community Players.—Savoy, Pasadena, April 15.
FANCY FREE, musical comedy, book by Dorothy Donnelly, lyrics and music by Augustus Barrett, Produced by Lee and
J. J. Shubert.—Ford's, Baltimore, January 28; Astor, New York, April 11. Elevator Boy
Players.—Savoy, Pasadena, April 15. FANCY FREE, musical comedy, book by Dorothy Donnelly, lyrics and music by Augustus Barratt. Produced by Lee, and J. J. Shubert.—Ford's, Baltimore, January 28; Astor, New York, April 11. Elevator Boy.—Alton Weber Hotel Clerk William Tillett Bell Boy.—Joseph Tinsley Hotel Manager John E. Wheeler Yvette.—Yvonne Darle Philip Pike Ray Raymond Betty Pestlewaite Marilynn Miller Albert Van Wyok.—Clifton Crawford Flower Girl.—Regina Richards The Bridegroom Hal Peel The Bride The Bride The Bride The Bride The Manicurist Yvonne Geurand The Mysterious One Harry Conor Peter Pope Robinson Newbold Gussie Pope Violet Englefield
Philip Pike Ray Raymond Betty Pestlewaite Marilynn Miller
Flower Girl Regina Richards The Bridegroom Hal Peel The Bride Tim Poni
Professor Hybrower Charles Brown Pinkie Pestlewaite Marjorie Gateson The Manicurist Yvonne Gourand
The Mysterious One
Gussie PopeViolet Englefield

FIDDLES THREE, operetta, in two acts and three scenes, book and lyrics by Wil-

and three scenes, book and lyrics by William Cary Duncan, music by Alexander Johnstone, Appolla, a Rantæ City, August 19; cort, New York, September 3.
Gilda Varelli Louise Groody Carlo Andream Henry Leoni Reginald De by, Lord Duffer Echlin Gayer Sam Wrigglesberry Hal Skelley Rosa, Betty Dodsworth Nicolo Colona Thomas Conkey Gluisippe Joseph Miller Suzanne Foppitt Josie Intropidi Bernice Brockway Hazel Kirke Anina Andreani Tavie Belge Beppo Antonio Salerno Gilbert Clayton Kubelik Antonio Salerno Glorgio Tempe Evans FINE SYSTEM, THE comedy in one set

FINE SYSTEM, THE, comedy, in one act, by George Courteline, played by Olive Wyndham and Jose Ruben.-Palace, New York, May 6.

FISHERMAN'S LUCK, comedy, in three actaby Arthur Edwin Krows and Norman Lee Swartout. Presented by the Northampton Players.—Academy of Music, Northampon, Mass., March 11.

FLEURETTE'S DREAM AT PERONNE, pan-tomimic musical fashion revue, in ten scenes, presented by Lady Duff Gordon.— Palace, New York, December 3, 1917.

Palace, New York, December 3, 1917.

FLO-FLO, musical comedy, in two acts, book by Fred de Gresac, prics by E. Paulton and Fred de Gresac, music by Silvio Hein, produced by John Cort.—Weiting Opera House, Syracuse, November 21, 1917; Cort, New York, December 20, 1917.

Flo-Flo Vera Michelena Isidor Moser James B. Carson Robert Simpson Oscar Figman Billy Cope Leonard Angelina Stokes Wanda Lyon Mrs. R. G. Stokes Louise Beaudet Count Pedro Di Seguilla George Renavent Carmen Carassa Finita De Soria Pink Thomas Handers Mud Arthur Millis Officer Casey W. H. Mack Maid Marie Hollywell Bella Blanche Bellaire Cora Esther Ingham Rosa Anna Sands Mona Kate Stout

FLYING CCLOURS, comedy, by John Taintor Foote and John L. Golden.—Atlantic City, N.J., June 23.

FOREVER AFTER, drama, in three acts, by

Jack John Warner
Jennie Alice Brady
Mrs. Clayton Mrs. Russ Whytal
Mr. Clayton Frank Hatch
Nan Isabel Lamon Nan Isabel Lamon
Private Nolan Maxwell Driscoll
Tom Lowell Frederick Manatt
MoNabh, of the Red Cross J. Paul Jones
Viss Webb Bernice Parker
Doctor Mason J. R. Armstrong
Williams J. Paul Jones

FOLLOW THE GIRL, musical comedy, by Henry Blossom and Zoel Parenteau. Pre-sented by Raymond Hitchcock and E. Ray Goetz.—Forty-Fourth Street, Roof Theatre, New York. March 2.

FOR OUR BOYS, War playlet, by George Cromman, played by Henrietta Crosman and company—New Liberty, Staten Island, April 8

FORGOTTEN SOULS, plays, by David Pinski.

Presented by the Theatre Workshop.—
People's House, New York, January 10.

RTUNATO, play, translated from the Spanish of S. and J. Alvarez-Quintero. Presented by the Neighbourhood Players. —Neighbourhood Playhouse, New York, February 28.

February 28.

FOUNTAIN OF YOUTH, THE, comedy, in three acts, by Louis Evan Shipman.—

Henry Miller's, New York, April 1.

Gerald Place Henry Miller Longdan Train Frank Kemble Cooper Jack Forsythe Robert Ames Kenneth Guile C. Leslie Austen Harrison Healey Frank Sylvester Crockett Lewis Sealey Mrs. Forsythe Lucile Watson Mrs. Lupin Hilda Spong Hilda Forsythe Lillian Kemble Cooper Elizabeth Crichton Glive Tell

FREEDOM, play, by C. Lewis Hind and E. Lyall Swete, presented by Julie Opp Faversham and E. Lyall Swete.—Century,

New York, October 19.

FRIENDLY DIVORCE, A, comedy, in pro-logue and three acts, by Tadema Bus-stere. Produced by the Cecil Spooner Stock Company.—Grand Opera House, Brooklyn, April 15.

FRIENDLY ENEMIES, comedy, in three acts, by Samuel Shipman and Aaron Hoffman—Apollo, Atlantic City, February 22; Hudson, New York, July 22.
Walter Stuart Felix Krembs Nora Natalie Manning Marie Pfeiffer Mathilde Cottrelly June Block Regina Wallace Karl Pfeiffer Lulis Mann Henry Block Sam Bernard William Pfeiffer Richard Barbee

FRIENDS INVITED, play, in one act, by Ray Lee Jackson, presented by the Drama League of Columbus.—Knickerbocker, Columbus, March 8.

GARDEN OF ALLAH, THE, drama, in four acts, by Robert Hichens and Mary An-derson (Century, New York, October 21, 1911), revived by Comstock and Gest.— Manhattan. Opera House, New York, February 25.

February 25.
Domini Enfilden Sarah Truax Suzanne Pearl Gray Count Anteoni Howard Gould Father Roubler Albert Andruss Captain de Trevignae Thaddeus Gray Batouch Antonio Salerno Hadj Said Coury The Sand Diviner Saleem Ayobb Larbi Houardi Houardi Said En Hamed Shiek Charles Abbott Mueddin Saleem Ayobb Garcon Alphonso Fabre Trappist Monk Ameen Ayobh Irene Faddma Tamouda Aemasa Seilima Frosine Boris Androvsky William Jeffrey GARDEN OF PARADISE THE, play, by Ed-

GARDEN OF PARADISE. THE, play, by Ed-ward Sheldon, taken from Hans Ander-sen's Fairy Tale of the same name. Presented by Ru-sell Janney Players.—Pabst, Milwaukee, June 17.

GARSIDE'S CAREER, comedy, by RSIDE'S CAREER, comedy, by Harold Brighouse. (Produced in England at the Galety. Manchester, February 2, 1914; Coronet, May 11, 1914.) Presented by the students of the Academy of Dramatic Arts, Lyceum, New York, March 1. GEE-RUSALEM, play. Presented by the Pro-vincetown Players.—133, McDougal Street, New York, November 23.

GENERAL POST, comedy, by J. E. Harold
Terry. (Produced in London at the Haymarket, March 14, 1917.)—Galety, New
York, December 24, 1917.
Sir Dennys Broughton ... Thomas A. Wise
Lady Broughton ... Cycli Fletcher
Betty ... Cecil Fletcher
Betty ... Olive Tell
Wilson ... James Kearney
Edward Smith ... William Courtenay
Albert Smith ... Wigney Percyval

GETTING TOGETHER, patriotic play, in three acts and six scenes, by Major Beith (Ian Hay), J. Hartley Manners and Percival Knight, songs by Lieut. Gitz Rice, presented under the auspices of the British-Canadian Recruiting Mission, in co-operation with the American Military and Naval Forces and for the War Charities of the Allies—Harmanus Bleecker Hall, Albany, March 11; Lyric, New York, March 18.

Allies—Harmanus Bleecker Hall, Albany,
March 11s; Lyric, New York, March 18.

Orrin Palmer Holbrook Blinn
A Servant Edwin Taylor
Mrs. Palmer Blanche Bates
Edward Wadsworth William Roselle
First Recruit Leonard Barry
Second Recruit James Fint
First Spectator John Thorne
Third Recruit James Fint
First Spectator E J. Kennedy
Second Spectator John Thorne
Third Spectator Timothy Conway
Fifth Spectator Edwin Taylor
Warrant Officer Harrison Brockbank
Lieutenant Officer Harrison Brockbank
Lieutenant Officer Harrison Brockbank
Lieutenant Gitz Rice Lieutenant Gitz Rice
A Retired Bellhop Harry Blakemore
A Woman Harriet Sterling
British Sergeant Sergt L Shannon Cormack
British Sodder Private Charles Francis
A Poilu Gustave Rolland
Sergant Atkins Precival Knight
Santa Claus Harris Brockbank
Death Private Charles Francis
Sergeant Jennings John Thorne
First British Soldier Edwin Taylor
First British Soldier Edwin Taylor
First British Soldier Edwin Taylor
First American Soldier Arthur Ray
Second American Soldier E. J. Kennedy
War Tank Officer
Sergt L. Shannon Cormack War Tank Officer

Sergt. L. Shannon Cormack
British Surgeon ... Private Charles Cormack
Miss Fletcher ... Dorothy Knight
A Waitress ... Suzanne Feday
A Refugee Ruth Benson

GIRL BEHIND THE GUN, THE, musical comedy, in three acts, book and lyrics by Guy Bolton and P. G. Wodehouse, music by Ivan Caryll.—Apollo, Atlantic City, August 26; New Amsterdam, New York, September 16.

September 16.

Robert Lambrissac Donald Brian
Pierre Breval Jack Hazzard
Georgette Breval Ada Meade
Colonel Servan Frank Doane
Lucienne Lambrissac Wilda Bennett
Harper Wentworth Bert Gardare
Eileen Moore Eva Francis
Brichoux John E. Young
Zellie Virginia O'Brien
Edna Florence Delmar
Pollie Eane Palmer
Margie Cissie Sewell
Carrie June White

GIRL HE LEFT BEHIND THE, play, by Ralph T. Kettering. — Majestic, Milwaukee, July 24.

GIRL IN THE COFFIN, THE, play, in one act, by Theodore Dreiser. Presented by the Washington Square Players.—Comedy. New York. December 3 1917.

GIRL O'	MINE, musical comedy, in two act	8.
	and lyrics by Philip Bartholomas	
	by Frank Tours. Produced by Elisa	
	Marbury and the Shuberts Va	
Curlei	, Schenectady, N.Y., December 23	5,
1917;	Bijou New York, January 28.	

and a second sec
Chef de Gare Ernest Perrin
Duc de BouvaisJames Lounsbery
TobyCarl Hyson
Betty Dorothy Dickson
Lulu Edna Wallace Hopper
Charlie Barratt Greenwood
TeddyDavid Quixano
Lily Marie Nordstrom
JackFrank Fay
Mildred Helen Bee
A Warter
Greene Carlton Macy
Maître d'Hôtel Ernest Perrin

GIRL OF MY HEART, musical comedy, book and lyries by Arthu. J. Lamb, music by Jules Chauvenet.—Duquesne, Pittsburgh, January 14.

GIRL OUTSIDE, THE, play, by Vincent Law-rence. Presented by the Poli Players.— Bridgeport, Conn., January 21.

GLORIANNA, musical comedy, in three acts, book and lyries by Catherine Chisholm Cushing, music by Rudolf Friml, presented by John Cort.—Apollo, Atlantic City, Sep-tember 13; Liberty, New York, October 28.

Glorianna Grey ... Eleanor Painter
Dolores Pennington ... Dorothy South
Therese, Ltd. ... Josephine Whittell
ronio ... Curtis Karpe
Mrs. Sapronia Pennington ... Ursula Elisworth
Miss Angelica Pennington ... Rose McIntyre
Lt. Dick Pennington ... Joseph Lertora
Jack Pennington ... Ralph Whitehead
Alexander Galloway ... Alexander Clark
Robbins ... James Joseph Dunn
Nenette } ... Egotti Twins Nenette } Egotti Twins JessicaEmily Lea

Other characters by Gilbert Wells, C. Bal-our Lloyd, Misses Marguerite St. Clair, Elsie lawson, Vera Dunn, Stout, Wynn, O'Connell, Merode, Redding, Burton, Bowhan, White, Sharp, Sitgraves, Smith, Stevens, Hall, Fore-man, Scott, Haddone and Warren.

GOING UP, musical comedy, founded on James Montgomery's The Aviator. (Produced in brighand at the Lyceum, Sheffield, September 28, 1911.) Book and lyrics by Otto Harbach, music by Louis A. Hirsch.—Apollo, Atlantic City, November 15, 1917; Liberty, New York, December 25, 1917.

Miss Zonne ... Ruth Donnelly
John Gordon ... John Park
F. H. Douglas ... Donald Meek
Mrss Pouglas ... Grace Peters
Jules Gaillard ... Joseph Lertora
Grace Douglas ... Edith Day
Madeline Manners ... Marion Sunshine
Hopkinson Brown ... Frank Otto
Robert Street ... Frank Craven
James Brooks ... Arthur Stuart Huil
Sam Robinson ... Edward Begley
Louis ... France Vaulry
Sylvia Thorn ... Evelyn Cavanaugh
E. Tompkins Todd ... Righard Dore

GOOD-BYE, BILL. musical play, music by Pte. William B. Kernell, book by Pte. Richard Feckheimer, played by the men of the United States Army Ambulance Service,—Forty-Eighth Street New York.

GOOD LUCK, UNCLE SAM, musical comedy, lyrics by Sergeant Edward Anthony, music by Sergeant Louis G. Merrill, produced by the soldiers at Camp Merritt.— Lexington, New York, November 25.

Ulysses S. Grant Johnson N. D. Cohen

Martha Walters — Corporal F. H. Hear's General Goff — John P. Stack The Colonel — M. T. Collams The Major — W. J. Dunn The Captain — Joseph R. Flack The First Lieutenant . Robert A. Blackburne The Second Lieutenant . Robert A. Blackburne The Orderly — James J. Sullivan Entertainment Captain — Joseph R. Flack The Bugler — Lorenzo W. Brown Alexander — George Tripler Mrs. George Washington Cackle . George Rubin Mrs. Larson — W. Wujeik GOOD MEN DO, THE, epilogue by Hubert Osborne. Presented by the Actors' and Authors' Theatre—Fuiton. New York . May 24. Private Sam Esterbrook Joseph Le Grange

May 24

Nave Grace Griswold

chkyns H Asheten Tonge
Jedith Victoria Montgomery
Suzanna Hilda Sponiz

Mistress Whately Grace Eisher
Anne Hathaway Mrs. Thomas A Wise

Dr. John Hall Albert Gran

The Vicar Maxwell Ryder

GOOD MORNING, ROSAMOND, comedy, in

three acts, by Constance Lindsay Skinner.

Produced by the Shuberts and Jessie Bonstelle—Star, Buffalo, August 13, 1917;

Forty-Eighth Street, New York, December

10, 1917.

Forty-Eighth Street, New York, December 10, 1917.

Rosan and Mearely Lily Cahill Mrs. Lee Mrs. E. A. Eberle Mrs. Witherby Annie Hughes Corinne Witherby Marian Morgan Mabel Crewe Lilian Cooper Wilton Howard Dwight Meade Dr. Frei Robert Adams Lassanavatiewicz Herman Gerold Alfred Marks Arthur Allen Dr. Wells Charles H. Riegel Judge Giffen Robert Forsythe George Andrews Sidney Macy The Vagabond Lowell Sherman GOSH, WE'RE ALL FRIENDS, revue, by Oliver Morosco, Produced for the Stage Women's War Relief.—Morosco, New York, May '19.

Oliver Morosco. Produced for the SeasWomen's War Relief.—Morosco. New
York, May '19.
GRASS WIDOW, 'THE, musical comedy,
book and lyrics by Channing Pollock and
St. Albin's "Le Peril Jaune," music by
Louis A. Hirsch.—Apollo, Atlantic City,
N.J. October S. 1917; Liberty, New York.
December 3, 1917.
An Ill-Humored Man J. C. Klein
Annette Helen Lowell
Vincent Tom O'Hare
Anatol Pivert George Marion
Larry Doyle Robert Emmet Keane
Dorothy Irene Dixon
Florence Edna Waddell
Betty Marion Ford
Angie May Hopkins
Denise Natalie Alt
Colette Grechen Eastman
Fernand Dore Victor Morley
Fanchon Marion Pollard
Claire Anita Francesca
Jacques, Count de Cluny Howard Marsh
Lucille Marguerite L. Fritts
Monsieur Faverau Leon E. Brown

GREATER HERO, THE, play, in one act, by William Moore Patch.—Pitt, Pittsburgh, February 18.

GREATER AMERICAN, THE, play, by Ralph T. Kettering.—Shubert, Minneapolis, July

GYPSY TRAIL, THE, comedy, in three acts, by Robert Housum. Produced by Arthur Hopkins.—Plymouth, New York, December 3, 1917.

Frank Raymond Robert Cummings
Miss Janet Raymond Katharine Emmet
John Raymond Frank Longacre
Stiles Charles Hanna
Frances Raymond Phœbe Foster
Edward Andrews Roland Young
Michael Ernest Glendinning
Mrs. Widdimore Effe Ellsler
Ellen Margaret Sayres

HABIT, play, by Frank Dare. Presented by the Washington Square Players.—Comedy, New York, January 23.

HAPPINESS, comedy, in three acts and epilogue, by J. Hartley Manners.—Criterion, New York, December 31, 1917.
Phillip Chandos O. P. Heggie Formoy MacDonagh J. M. Kerrigan John Snowcroft Hubert Druce Waiter Andrew Stiles A Boy Warner Anderson Mrs. Chrystal-Pole Violet Kemble Cooper Miss Perkins Lynn Fontanne Mrs. Wreay Catherine Proctor A Girl Dorothea Camden An Assistant Edna Jane Hill An Applicant Dorothy Dunn Jeany Laurette Taylor

HARVEST, Irish drama, by Lennox Robinson. Presented by the pupils of the American Academy of Dramatic Arts and the Em-pire Theatre Dramatic School.—Lyceum, New York, February 1.

HARVEST, THE, play, in prologue and three acts, by Henry Hamilton, presented by the Emerson Players.—Colonial, Lawrence, Mass., December 17, 1917.

HEAD OVER HEELS, musical comedy, in two acts and three scenes, book and lyrics by Edgar Allan Woolf, music by Jerome Kern, produced by Henry W. Savage.—Tremont, Boston, May 25; Cohan, New York, August 90

Muriel Sterling Dorothy Mackaye
Office Boy Lambert Terry
Robert Lawson Boyd Marshall
Edward Sterling Irving Beebe
Anthony Squibbs Robert Emmet Keane
Mitzl Bambinetti Mitzi
Signor Bambinetti Charles Judels
Miss Edith Penfield Grace Daniels
Mrs. Sarah Montague Gertrude Dallas
Baron D'Oultremont Ernest Marini
Jarvis Edmund Gurney
Molly Carrie McManus
Toni Joseph Dunn
Oscar James Oliver
Buxaume George Obey
Henri Edward Mathews

HEART OF ANNIE WOOD, THE, sketch, played by Miss Helen Ford and Company. —Harlem Opera House, New York, October

HE DIDN'T WANT TO DO IT, musical comedy, in three acts, book and lyrics by George Broadhurst, music by Silvio Heim. (Produced in London as a farcical play at the Prince of Wales's, March 6, 1915.)— Stamford, Conn., August 1; Broadhurst, New York, August 20.

New York, August 20.
Alexander McPherson Ernest Torrence
O. Vivian Smith Percy Ames
Washington Demming Charles Meakins
Detective Ned A. Sparks
Manager of the Hotel Alexander Frank
Waiter Robert O'Connor
Lieutenant Rodgers Joseph Wilmot
Paula Wainwright Katherine Galloway
Marjorie Thompson Helen Shipman
Norma Wallace Adele Blood
Mary Manners Elsa Thomas
Wilda Wood Elsie Gordon
Bertha Barrison Natalie Bates
Constance Conover Helen Pierre
Roberta Runyon Edna Pierre
Frances Farrington Mary Cunningham
Neva Norcross Carrie DeNoville
Gertrude Glover Florence Collier
Dorothy Daniels Anna Toddings
Kate Carter Mary McDonald
Henrietta Hadley Jean Carroll
Janice Godfrey Clara Carroll
Katherine Kollis Ona Hamilton
Marie Melton Dorothy LaRue
Leonore Leonard Gladys Clifton
Nanette Norris Ida Ross Alexander McPherson Ernest Torrence Nanette Norris Ida Ross

HEDDA GABLER, Henrik Ibsen's drama (Vaudeville, London, April 20, 1891), re-vived by Arthur Hopkins.—Plymouth, New

Vived by Arthur Hopkins.—Plymouth, New York; April 8.

George Tesman , Lionel Atwill Hedda Tesman , Alla Nazimova Miss Juliana Tesman Lizzie Hudson Collier Mrs Elvested , Nila Mac Judge Brack , Charles Bryant Eilert Lovborg , George Probert Berta , Charity Finney

LEN-WITH-THE-HIGH-HAND, adaptation, by Richard Pryce, of Arnold Bennett's novel (produced in London, February 17, HELEN-WITH-THE-HIGH-HAND, 1914, at the Vaudeville).-Stamford, Conn., August 1.

HER BIT, sketch, by Fennimore Merrill.

Played by Effle Shannon and company.—

—Palace, Staten Island, January 21.

R COUN'TRY, drama, in four acts, by Rudolf Besier and Sybil Spottiswoode (pro-duced in London under the title of "Kul-tur at Home" at the Court, March 11, 1916).—Punch and Judy, New York,

tur at Home at the Court, March II, 1916).—Punch and Judy, New York, February 21.

Major Kolbeek Redfield Clarke Mrs. Kolbeek Winona Bridges Elsa Kolbeek Margaret Vaune Paul, the Kolbeck's servant Walter Plinge Margaret Tinworth Rosa Lynd Kurt Harbling Alexander Onslow Otto Von Ottberg George Hallett Mr. Tinworth Charles Fleming Sehmidt Edward Broadley Minna Barbander Minna Mary Broome Sophie Von Dorn Adele Klaer Erika Krauss Bertha Broad Mrs. Munroe Maude Milton Ralph Munroe William Williams Lieut. Reinkampf Anthony Blair Lieut. Von Sieb Edward Reece Lieut. Delmann Frank Ross Lieut. Von Prossheim Charles Haines Mrs. Colonel Von Rapp Marion Kelby A Waiter Adalbert Jones HER HAPPINESS, play, by Horace Holley.

HER HAPPINESS, play, by Horace Holley. Presented by the Henderson Players.— Bramhall Playhouse, April 20.

HER HONOUR THE MAYOR, comedy, in two	Hitchy-Koo, 1918 (cont.).
HER HONOUR THE MAYOR, comedy, in two acts, by Arline Van Ness Hines. Produced by the Actors and Authors' Theatre.—Ful-	
by the Actors and Authors' Theatre Ful-	Tilly Emma Hai Kate Ray Doole Small Change Roy Cumming Losse Cash Frank Bessinge
ton, New York, May 24.	Small Change Roy Cumming
Miss Midge Olive May Windsor Arthur Cornell	Loose Cash Frank Bessinge
Mrs. Stimson Barr Amelia Summerville	Carmen 6ara Koun Jacinta Nellie Koun Verbena Laura Harri
Mrs. Emmy Wilkins Ada Gilman	Variana Variana Variana
Minnie Scott	
Julia Kennedy Laura Nelson Hall	HOMEBREAKER, THE, dramatic sketch, b
Mrs. Emmett Potts Florence Pendleton	Dodson Mitchell. Presented at the Lambe 1918 Gambol.—Hudson, New York, Jun
Miss Lucretia Dobbs Julia Reinhardt Henrietta Holt Marion Kerby	14.
Rev. Tanner	HOW TO HOLD A HUSBAND, play, in four
Rev. TannerEtienne Girardot Buddy Martin Charles H. Meredith	HOW TO HOLD A HUSBAND, play, in fou acts, by Hal Reid. Produced by the Cec.
Jerry McGrath J. Irving Southard	Shooner Stark Community Crond Order
Miss Miller Auriol Lee	House, Brooklyn, December 3, 1917.
Buddy Marchi Charles I Mercental Jerry McGrath J. Lrving Southard Miss Miller Auriol Lee Elsie Harris Margalo Gilmore John Martin Brandon Hurst Frank Stanton Edward Fielding Sofie Wojeska Zola Talma	HUMPTY-DUMPTY, comedy, in four acts, b Horace Annesley Vachell, presented b Charles Frohman, Inc. (produced in London
Frank Stanton Edward Fielding	Horace Annesley Vachell, presented b
Sofie Wojeska	Charles Frohman, Inc. (produced in Londo
HEDITICE THE maladrama in four cats	at the Savoy, June 14, 1917) Majestic
HERITAGE, THE, melodrama, in four acts, by Eugene Walter. Produced by the	Buffalo, September 2; Lyceum, New York September 16.
Shuberts.—Playhouse, New York, January	Albert Mott Otis Skinne
14.	John Delamothe Fleming War
Antonio Cyril Keightler	John Delamothe Fleming War General the Hon. Henry Delamothe
Giuseppe Walter D. Greene	Morton Selto
Enrico Hermann Lieb	Viscount Loosehanger Robert Harriso
Floretta Olive Oliver	Higginbotham Ernest Elter Jopling Robert Entwistl
Emily Margaret Voune	Puttick William Built
Emily Margaret Vaune Anna Louise Seymour Georgette Eleanor Williams Inspector X Lowell Sherman	Puttick William Exill James Wallop John Reger Sinkins Walter Scot Lady Susan Delamothe Mand Milto
Georgette Eleanor Williams	Sinkins Walter Scot
Inspector X Lowell Sherman	Lady Susan Delamothe Mand Milto
Paul Young George Burton Luigi Franklin George	Nancy Delamothe Kuth Kos
Lungi Franklin George	Mrs. Mott Beryl Merce
Giovanni Howard Sydney Antonio Salerno	Crissie Parkins Elizabeth Risdo
Police Sergeant Ferris John Ward	Mrs. Rogers Clara T. Brac
Police Captain Gordon Burby	IN AND OUT, satirical comedy, in three acts
First Policeman Alfred Noone	story and lyrics by Collin Davis an Howard Whitney Swope, music by Josep
First Policeman Alfred Noone Second Policeman Frederick Grace Third Policeman Frederick Beane	Howard Whitney Swope, music by Josep
Third Policeman Frederick Beane	G. Howard.—Belasco, Washington, July 25
HEMPFIELD, play, produced by the Russell	IN A NET, play, by Maravene Thompson
Janney Players.—Pabst, Milwaukee, July	Apollo, Atlantic City, May 16.
23.	INFERNAL MASCULINE, THE, play, in on act, by Alfred Brand. Presented by th
HERO, THE, war episode, in one act, by	Pasadena Community Players.—Savoy
Alice BrownMurat, Indianapolis, May	Pasadena, February 18.
27.	I. O. U., melodrama, in three acts, by Hecto
HIDDEN MENACE, THE, play, by Edward Howard Crosby. Presented by the Somer-	Turnbull and Willard Mack, presented b
ville Players.—Somerville, Mass., February	William A. Brady.—Belmont, New York
11.	October 5.
	"Bobo" Hardy Mary Nas
HIGH AND DRY, drama, by Lewis B. Ely.— Albany, May 23.	Richard Hardy Frederick Truesdel Ramdah Sima Jose Rube
	Kane CavendishKenneth Hil
HITCHY-KOO, 1918, musical revue, in two acts	Cecil Thornby Andrew Higginson
and thirteen scenes, written by Glen Mac- Donogh, music by Raymond Hubbell, pre-	Mrs. Amanda Dodge Emily Fitzro
sented by Raymond Hitchcock.—Globe,	Lottie Martha McGray
New York, June 6.	Mrs. Barrows Helen Pingre Ruggs George Riddel
Vogi Ivan Arbuckle	Kuggs George Kiddel
Togi's Assistant George Spelvin Plain Clothes Man Warren Jackson Officer R. E. Addis	Mт. Dorkins James Donia Manie Florence Flyn
lain Clothes Man Warren Jackson	Ganda George Burto
Officer R. E. Addis	Boy Burt Wes
em Bailise Felix Rush	INDESTRUCTIBLE WIFE, THE, comedy, i
kem Balliss Felix Rush tenographer Ruth Mitchell lve Edith Stockham Ielen of Troy Esther Wurtz irce Edith Whitney lelliah Lucille Saunders	three acts, by Frederic and Fannie Hatto
Ielen of Troy Esther Wurtz	-Playhouse, Wilmington, January 1: Hud
Circe Edith Whitney	son, New York, January 30.
Delilah Lucille Saunders	Charlotte Ordway Minna Gombe
Micrezia Dorgia Hene Hayes	James Ordway Lionel Atwil
'empadour Dorothy Koffe	Benjamin Field Frederic Esmelton Amelia Field Mrs. Jacques Martin
ola Montez Elsie Lawson Cora Pearl Gertrude Rial	Schuyler Horne Roland Byran
leo de Merode Dorothy Newall	Paul Brooks John Cromwell
Modern Siren Irene Bordoni	Brandy McBride Clay Clement
Manager Raymond Hibencock	Brandy McBride Clay Clemen Julia Keith Jane Houstor Mary Irene Timmon Ellen Esther Howard
A Backer Leon Errol Martha Pringle Helen Weer	Mary Irene Timmon
Martha Pringle Helen Weer	Ellen Esther Howard
Brass Knuckle Bessie George Moore Agony Al Charles Cartmell	Patmore Howard Kyle Clapper Edward Leduc
igony At Unaries Cartmen	Capper Edward Leduc
Carried Carried Carried	

132 THE STAGE	YEAR BOOK.
INFORMATION, PLEASE, comedy, in taree acts, by Jane Cowl and Jane Murfin.—Selwyn, New York, October 2. Morrow Helen Salinger Sir John Desmond, M.P. Orme Caldara Lady Betty Desmond Jane Cowl Ivy Druce Viola Compton Simpson Henry Graham Edith Bacon Blanche Yurka Sir George Forrester Henry Stephenson Gerald Forrester Robert Rendel Smithers Clifford Brook Meggs Harry Hanlon Ralph Morse Malcolm Duncan Bell Boy Jack McKee Tom Morgan Alan Brooks Frederick Coningsby Oceil Owen Pierre Jules Epailty INGRATE, THE, melodrama, in three acts, by M. Kellessar. Presented by the Washington Stock Players.—Comet. West New York, N.J., December 31, 1917. IN THE DARK, play, by Percy Hirschbien. Presented by the Theatre Workshop.—People's House, New York, January 10. INSIDE OUTSIDE INN, comic sketch. Played by Haviland and Thornton.—Fifth Avenue, New York, April 1.	JUST AROUND THE CORNER, comedy, by George V. Hobart and Herbert Winslow. —Apollo, Atlantic City, May 9. KAISER, BARBARIAN OF GERMANY, THE, play, by Kilpatrick Boone.—Indianapolis, September 8. KAREN, drama, in four acts, by Hjalmar Bergstrom, translated from the Danish by Edwin Bjorkman. Produced by the Greenwich Village Players.—Greenwich Village Theatre, January 7. Kristen Borneman
 IRISH LOYALTY, dramatic sketch, in one act, by Lawrence Brooke.—Empire, Lawrence, Mass., December 20, 1917. IRON HAND, THE, war playlet, by Hall Caine. Played by Derwent Hall Caine and company.—Palace, New York, April 1. IT PAYS TO FLIRT, comedy, with music, book and lyrics by Frances Nordstrom, music by Joseph McMamus. Produced by the Shuberts.—Shubert, New Haven. April 24. 	Theodore Brackett De Witt C. Jennings Henry Trindle Sidney Drew Mr. Storer Ivan Christy Stellar Goodwin Daisy Rudd Grapely John H. Dilson Mr. Bland John M. Washburne
JAPANESE GARDEN, A, Japanese playlet, by Kenneth Webb, with music by Roy Webb. Presented at the Lambs' 1918 Gambol.— Hudson, New York, June 14. JONATHAN MAKES A WISH, play, in three	Marie Rosanna Alison Polly Trindle Mrs. Sidney Drew Jim Merriweather Lincoln Plumer Myra Merriweather Maidel Turner Bentley Charles Mylott Mr. Wainwright William T. Hays Mr. Weburn Otis W. A. Whitear Middleton's Man Stanley Mortimer William Sampson Truscott Page Spencer Miss Atterbury Vira Rial
acts, by Stuart Walker.—Murat, Indianopolis, August 12; Princess's, New York, September 10. Letitia	Hugh R. Stafford John F. Weber Mr. Breckenbridge W. H. Post A. Walter L. Tantillo Mrs. Winston Pierce Rose Emerson Miss Wainwright Nell Sandilands Mrs. Welburn Otis Dorothy Quincy
Uncle Nathaniel George Gaul Uncle John Alnsworth Arnold Jonathan Gregory Kelly Mile Perrault Margaret Mower Hank Edgar Stehl Albert Peet Joseph Graham Mary Elizabeth Black	William Sampson Truscott Page Spencer Miss Atterbury Vira Rial Hugh R. Stafford John F. Weber Mr. Breckenbridge W. H. Post A. Walter L. Tantillo Mrs. Winston Pierce Rose Emerson Miss Walswright Nell Sandilands Mrs. Welburn Otis Dorothy Quincy Publicity Agent C. L. McVey Dr. Morrow Edmund Dalby Madlova Marie Bantzhaff Slavarloofsky Fred Pena Maruso Enrico Sbordi VISS PURCHAR THE pusical councily in
John III. John Tabbott JOSEPHINE, satirical comedy, in a prologue, three acts, and an epilogue, by Herman Bahr, adapted by Dr. Washburn Freund. —Knickerbocker, New York, January 28. In the Prologue.	KISS BURGLAR, THE, musical comedy, in two acts, book and lyrics by Glen Macdonough, music by Raymond Hubbell.—Academy, Baltimore, April 22; George M. Cohan, New York, May 9. Aline
Clio, the muse of history Grace Harrigan The author's muse Ann Andrews "Boney" George Frederichs In the Play. Josephine Virginia Harned	Aline Fay Bainter E. Chatterton-Pym Cyrji Chadwick Mrs. E. Chatterton-Pym Grace Field Miss Harte Janet Velie Bert DuVivier Armand Kalisz Tommy Dodd Harry Clarke Oswald Gayly Denman Make
Barras Hubert Wike Louise Aimee Dalmores Napoleon Arnold Daly The Colonel Joseph McManus Moustache Harry Mestayer The Austrian Ambassador Paul Irving La Rose Marion Ballou The Abbe Coultion White Talma Arthur Forrest	Oswald Gayly Denman Maley Colonel Trotovitch E Payton Gibbs First Aide
JULIUS CÆSAR, Shakespeare's play. Presented by the Shakespeare Playhouse.—Court, New York, March 15.	Rose Virginia Richmond Natalie Betty Dodsworth Page Peggie Ellis

LADY OF THE CAMELIAS, THE, revised ver-
sion of Dumas' play, by Edward Sheldon.
-Empire, New York, December 24, 1917.
Armand DuvalConway Tearle
Georges Duval
Prince D'Aurec
Rene de Vavrille Percy Marmont
Gaston RieuxLeonard Mudie
Gustave Roger Charles F. Coghlan
St. Gaudens
Doctor Guerin
Balliffs., Frederick Raymond, Charles Webster
Marguerite Gautier Ethel Barrymore
Mme. PrudenceRose Coghlan
Nichette Duprat
Nanine
Olympe GranierEdith Campbell Walker
Clampada Clampada Waiker
ClemendeShirley Aubert
The Old Year
The New YearCuscaden Blackwood
Baron de GirayAllen Ramsey
The Auctioneer Douglas Paterson
The ConciergeJohn M. Troughton
Mme. La Cointesse D'Alencourt Noel Haddon

- LAMBS' 1918 GAMBOL, THE .- Hudson, New York, June 14.
- LAND OVER YONDER, THE, sketch, by Peter E. Kyne. Played by Charles L. Gill and company.—Palace, New York, July 29.
- LET'S GO, revue, in two acts, presented by William Rock and Frances White.—Fulton, New York, March 7.
- LAUGHTER OF FOOLS, THE. comedy, by H. F. Maltby. (Originally produced at Carlisle, May 21, 1909; Little, London, March 9, 1911).—Atlantic City, April 1.
- LIBERTY GUN, THE, melodrama, by Robert Mears Mackay and Victor Mapes. Pro-duced by the Shuberts.—Shubert, New Haven, May 30.

Haven, May 30.

LIGHTNIN', comedy, in a prologue and three acts, by Winchell Smith and Frank Bacon.—National, Washington, January 28; Gaiety, New York, August 26.

Lightnein' Bill Jones Frank Bacon Johr Marvin Ralph Morgan Rymond Thomas Paul Stanton Lemuel Townsend Thomas MacLarnie Rodney Harper Harry Davenport Everett Hammond E. J. Blunkall Nevin Blodgett Sam Cott Oscar Nelsen George Thompson Fred Peters Sidney Coburn Walter Lennon William F. Granger Zeb Crothers George Spelvin Liveryman Fred Conklin Hotel Clerk James C. Lane Mildred Buckley Beatrice Nichols Mrs. Jones Jessie Pringle Margaret Davis Jane Onker Mrs. Harper Bessie Bacon Freda Beth Martin Finds Mrs. Jordan Minnie Palmer Mrs. Brainerd May Duryea Mrs. Brainerd May Duryea Mrs. Starr Frances Kennan Mrs. Cogshall Ruth Towle Mrs. Brewer Frances Helen Story LLEENERS OF THE NIGHT THE Mrs. W. K.

LIKENESS OF THE NIGHT, THE, Mrs. W. K. Clifford's play (produced in England at the Court, Liverpool, October 18, 1900; St. James's, London, October 28, 1901). Presented by the pupils of the American Academy of Dramatic Arts.—Lyceum, New York March, 2009 York, March 29.

LITTLE BIT OLD-FASHIONED, A, play.— English's, Indianapolis, December 6, 1917

LITTLE BROTHER, THE, play, in three acts, by Milton Goldsmith and Benedict James. (Produced in London at the Ambassadors, February 6). Royal Alexandra, Toronto, October 7; Belmont, New York, November

25.
Rabbs Elkan Walker Whiteside
Father Petrovitch Tyrone Power
George Lubin Richard Dix
Schmoovitch Sam Sadman
Rube Samuels Wilsam St. James
Mr. Vandeer Inde John Geomar
Marie Breschofska Edyth Lathmer
Bridget Mary Malleson
Judith Elkan Mahel Bunwes Judith Elkan Mabel Bunyea

Judith Elkan Mabel Bunyea

LITTLE TEACHER, THE, comedy, in three acts, by Harry James Smuth. (Produced as "The Teacher of Goschen Hollow," at the Star, Buffalo, December 22, 1917).—Playhouse, New York, February 4.

Emily West Mary Ryan Mrs. Caldwell Lillsan Dix Miss Meech Carolyn Lee Hrs. Hodges Marie Haynes Liz Kate Mayhew Mrs. Tarberry Nina Morris Mrs. Dale Viola Leach Pansy Rollins Florence Curran Aggie Brazee Maxime Mazanovich Marie Lucius Bowman Paul Bryant Dumien Bailey James Giben Lucius Bowman Paul Bryant Pug Curtis Cocksey Batiste Edward G. Robinson Neal Brockway Ethan Aften Bert Gresham Harold Hartzel Ezekiel Fox Waldo Whipple James McCullon Edward L. Snader Mr. Brown William J. Phinney Mr. Dunham Horace James LLE, play, in one act, by Eugene O'Neil.

LLE, play, in one act, by Eugene O'Neil.

Presented by the Greenwich Village, Players.—Greenwich Village, New York, April 18.

LOOK WHO'S HERE, musical play, book and lyrics by Harry B. Smith, music by A. Baldwin Sloane.—Trenton, N.J., August 30.

RD AND LADY ALGY, revival of R. C. Carton's comedy (produced in London at the Comedy, April 21, 1808), by William Faversham.—Broadhurst, New York, December 22, 1917.

LOVE AND BUSINESS, comedy drama, in four acts. Presented by the Strand Players. —Strand, Hoboken, N.J., March 25.

LOVE FORBIDDEN, play, by Jacques Renaud (originally produced in Paris under the title of "L'Amour Defendu"). Presented by Joseph and I. Weber.-Ford's, Baltimore, February 4.

LOVE LIAR, THE, play, by Crane Wilbur.— Macdonough, Oakland, Cal., February 11.

VE'S LIGHTNING, comedy, by Ada Patterson and Robert Edeson. Presented by the Masks, inc.—Lexington Opera House, New York, March 25.

New York, March 25.

Robert Clark Norman Hackett
Herman Langstrom Irving Laneaster
Jack Pierce J. R. Mason
Dick Lowell George M. Clark
Sato Thomas Yagin
Mrs. McConnell Josephine Williams
Mrs. Chevey Josephine Randall
Jerry Theodore Westman, Jr.
Constance Chevey Grace Carlyle
Marie Dauvray June Congreve
Mons. Ferris William Seymour
Maurice Ferris Alpheus Lincoln
Peter Barry Arthur Little

LOVE MILL, THE, musical comedy, in two acts, book and lyrics by Earl Carroll, music by Alfred Francis.—Shubert, New Haven, January 28; Forty-eighth Street, New York, February 8.

Mrs. Carter-Beaumont Grace Fisher
Mrs. Thompson Jeannette Lowrie
Millie Carrie McManus
Lucille Emilië Lea
Peggy Yolande Presbury
Count Aladin Claman Maria Przeaprodensky

Count Aladin Claman Maria Przeaprodensky
Al Roberts
George Dodge Harry Tighe
William King Victor Morley
Tom Morris Clarence Nordstrom
James Edward Richards
Henry Joseph Bennett
Fiff Frances Fielder

LOYALTY, play, by George V. Hobart. Produced by Elliott, Comstock and Gest.—Ford's Opera House, Baltimore, May 20.

MADONNA OF THE FUTURE. THE, satire, in three acts, by Alan Dale.—Broadhurst, New York, January 29. (Title afterwards changed to "The Woman of the Future.")

Iris Fotheringay Emily Stevens
Rex Letherick Jerome Patrick
Sallie Winborn Frances Underwood
Mrs. Van Dusen Teresa Conover
Mrs. Wallingford Eloliott Paget
Reginald Douglas Rose

MAGGIE, play, by Ed. Pepple.—His Majesty's, Montreal, January 14. (Title afterwards changed to "Patsy on the Wing.")

MAGIC FIDDLE, THE, comic opera, by Alonzo Price and Antonio Bafunno. Presented by the Opera Players.—Parson's, Hartford, June 24.

MAID OF FRANCE, THE, play, in one act, by Harold Brighouse (produced in London at the Metropolitan Music Hall, July 16, 1917). Presented by the Greenwich Village Players.—Greenwich Village, New York, April 18.

MAID OF THE MOUNTAINS, THE, musical play, in three acts, book by Frederick Lonsdale, lyrics by Harry Graham, music by Harold Fraser-Simson (produced in England at the Prince's, Manchester, December 28, 1916; Dally's, London, February 10, 1917).—Casino, New York, September 11.

10, 1917).—Casino, New York, September 11.

Baldasarre, Brigand Chief Wm Courtenay Tonio Bert Clark Beppo Carl Gantvoort Carlo Jackson Hines Andrea M. La Prade Pietro Victor Leroy General Malona William Danforth Crumpet A.I. Roberts Lieutenant Rugini John Steel Mayor of Santo William Reid Zacchi Louis Le Vie Teresa Sidonie Espero Vittoria Miriam Doyle Angela Evelyn Egerton Ganetta Gertrude Hamilton Maria Marquette Mayurette Marguette Marguette Marguette Marguette Marguette Marguette Marguette Marguette Marguette May Beppiria Eva Newton Pepita Patricja Frewen MAID, THE MAN, AND THE MONEY, THE,

MAID, THE MAIN, AND THE MONEY, THE, play. Presented by the B. F. Keith Players.—Hudson, Union Hill, N.J., September 23.

MAN AND HIS SHADOW, THE, Yiddish drama.—Irving Place, New York, August 29.

MAN POWER, play, in one act, by J. C. Nugent and Julie York.—Orpheum, Des Moines, May 31. MAN THEY LEFT BEHIND, THE, war play, by Barton King. Presented by the Somerville Players.—Somerville, Mass., September 16.

MAN WHO STAYED AT HOME, THE, play, by Lechmere Worrall and J. E. Harold Terry (produced in London at the Royalty, December 10, 1914; in America as "The White Feather," Comedy, New York, February 5, 1915).—Forty-eighth Street, New York, April 3.

York, April 3.

John Preston, M.P.

Miss Myrtie

Florence Edney
Fraulein Schroeder
Fraulein Schroeder

Fereival Pennicuick

Aphilip Leigh
Dalphore Kildlington

Molly Preston

Molly Preston

Molly Preston

Miriam Lee

Katharine Kaelred
Christopher Brent

Mirs Sanderson

Amelia Bingham

Carl Sanderson

A H. Van Buren

Corporal Atkins

John L. Shine

Edney

Florence

Louise Muklener

Charlotte Ives

Fritz

John Burkell

Miriam Lee

Katharine Kaelred

Christopher Brent

Amelia Bingham

Carl Sanderson

A H. Van Buren

Corporal Atkins

J. Casler West

MARRIAGE OF CONVENIENCE, A, revival of Sydney Grundy's four-act adaptation of Dumas's comedy (produced in London at the Haymarket, June 5, 1897), by Henry Miller.—Henry Miller's, New York, May 1.

Miller.—Henry Miller's, New York, May 1.
Comtesse de Candale Billie Burke
Marton Lucile Watson
The General Frank Kemble Cooper
Comte de Candale Henry Miller
Chevalier de Valclos Lowell Sherman
Jasmin Frederick Lloyd
An Officer Lewis Sealy
A Suisse Lynn Hammond

MARRIAGES ARE MADE—, comedy, in one act, by Bess Lipscultz. Presented by the Actors' and Authors' Theatre.—Fulton, New York, June 24.

MARRY IN HASTE, play.—Stamford, Conn., August 5.

MARY; OR, A STRING OF BEADS, play, by Maude Fulton.—Fulton Playhouse, Oakland, September 22.

MARY'S WAY OUT, play, by Ashton Stevens.

---Morosco, Los Angeles, January 21.

MASTER, THE, revival of Benjamin F. Glazer's play (adapted from the German of Hermann Bahr), Boston, November 20, 1916; Fulton, New York, December 5, 1916.—Hudson, New York, February 19.

MATINEE HERO, THE, comedy, in three acts, by Leo Ditrichstein and A. E. Thomas, presented by Cohan and Harris.—Parson's, Hartford, September 12; Vanderbilt, New York, October 7.

Miss Hopkins Cora Witherspoon
Miss Davis Jessie Parnell
Frances Josephine Hamner
Frank Fairchild Brandon Tynan
Sam McNaughton Robert McWade
Giovanni William Ricciardi
Richard Leroy Leo Ditrichstein
Mrs. Leroy Catherine Proctor
Miss Blanche Langlais Vivian Rushmore

MEDEA, by Euripides, revived by Margaret Anglin, in conjunction with the New York Symphony Society.—Carnegie Hall, New York, February 20.

MICHAL, play, by David Pinski. Presented by the Theatre Workshop.—People's House, New York, January 10.

MIDNIGHT, comedy, in three acts, by Samuel Janney and Edward Delaney Dunn, Presented by the Meridian Producing Company. — Playhouse, Wilmington, Del., April 8

- MISS BLUE EYES, musical play thused on George V. Hobart's farce, "What's Your Husband Doing?"), music by Silvio Hein. —Apollo, Atlantic City, October 3.
- MISS I-DON'T-KNOW, musical play, by Rida Johnson Young and Augustus Barrett.— Stamford, Conn., September 14.
- MOONLIT WAY, THE, play, by Sada Cowan.
 Presented by the pupils of the American
 Academy of Dramatic Arts and the Em-pire Theatre Dramatic School.—Lyceum,
 New York, February 1.
- MOONSHINE, dramatic sketch, by Arthur Hop-kins. Presented at the Lambs' 1918 Gambol.—Hudson, New York, June 14.
- An OrderlyJoseph Williams
- MOTHERS OF MEN, play, by Percival Wilde. Presented by the Columbus Centre of the Drama League of America.—Knicker-bocker, Columbus, April 26.

bocker, Columbus, April 26.

MR, BARNUM, comedy, in four acts, by Harrison Rhodes and Thomas A. Wise.—Royal Alexandra, Toronto, June 17; Criterion, New York, September 9.

Mr. Barnum Thomas A. Wise Nat Morley Richard Gordon Kid Bailey Clyde North Daddy Price Harold De Becker Con Lonergan Jay Wilson Props Leavitt James Lucien Forterre Gaston Glass Mr. Gerrone Albert Sackett Henry Scratton Herbert Rice Cody Francis La Mont Aristide Letellier Albert Sackett Sheriff L Metton Clodagh Alonzo Carter Luray Butler Colonel Maurel William Seymour Buckler Genin Laray Butler Bill Collector L M. Clodagh George Washington Gibson Charles Jackson Cuffy George Washington Gibson Charles Jackson Cuffy George Washington Gibson Charles Jackson Cuffy George Ford Ticket Sellers John Pratt, J. N. Gaunt Jeanne Letellier Phosbe Foster Adelina Bonfanti Carlotta Monterey Zueleika Ethel Cadman Emma Morgan Adeline Mitchell Lavinia Warren Queenie Mab Jenny Lind Preserved by the Parcery de Parce

- MUGGINS, Lancashire comedy, by Frank J. Gregory and Hal Forde. Presented by the Actors and Authors' Theatre.—Fulton, New York, June 10.
- DARK ROSALEEN, play, by Whitford Kane.—Auditorium, Lynn, Mass., December 17, 1917.
- MY NEW CURATE, dramatisation of Father Sheehan's Irish novel of the same name. Presented by the St. Peter's Dramatic Society.—St. Peter's College, Jersey City, March 17.
- MYSTERY OF LIFE, THE, morality play, by Father J. F. X. O'Conor.—Lexington Opera House, New York, May 6.

NANCY LEE, drama, in prologue and three acts, by Engene Waiter and H. Crownin Wilson. Produced by the estate of Henry B. Harris.—Hudson, New York, April 9.

Miss Nancy Lee Charlotte Walker Mr. Lee Charlotte Walker Mr. Lee Rosalie Mathieu Miss Grace Lee Rosalie Mathieu Diffud Miss Grace Lee Rosalie Mathieu Diffud Rosalie Graham Charlotte Carter Ethel Drayton Judith Voss Johnny Boland A. S. Byron Anthony Weir Lewis Stone Alice Mrs. O'Neill Blanche Moulton Process Server David Adler NAPOLEON, dramatic sketch, by Edward

NAPOLEON, dramatic sketch, by Edward Everett Rice.—Keith's, Jersey City, Janu-

NEWLY-MARRIED COUPLE, THE, dramatic playlet, by Bjornson. Presented by the pupils of the American Academy of Dra-matic Art and Empire Theatre Dramatic School.—Lyceum, New York, March 22.

NIGHT IN JUNE, A, musical fantasy.—Harlem Opera House, New York, August 26.

NIGHT IN SPAIN, A, musical play, by Quinito Valverde — Cocoannt Grove, Century Theatre, New York, December 6, 1917.

NIGHT IN THE TRENCHES, A, war sketch.— American, New York, August 19.

NOTHING BUT LIES, a "collierism in three acts and a little bit more," by Aaron Hoffman. Produced by Weber and Anderson.

—Longacre, New York, October 8.

In the Prologue.

William Riley Hatch Anna Nigh Olive Wyndham
Bryan Olive Wyndham
Bryan Frank Monroe
Foreman Harry Cowley
Bill Gordon Burby
Mike Malcolm Bradley
Potter James Bryson
Rufus Chadwick Pettingill Grant Stewart

NOT WITH MY MONEY, melodramatic farce, by Edward Clark .- Academy of Music, Baltimore, September 9.

ODDS AND ENDS, musical revue, in two parts and sixteen scenes, book by Bide Dudley and John Godfrey, lyrics and music by Dudley, Godfrey and James Byrnes, Produced by Norworth and Shannon.— Apollo, Atlantic City, September 24, 1917; Bijou, New York, November 19, 1917.

OFF-CHANCE, THE, comedy, in four acts, by
R. C. Carton (produced in England at the
Queen's, London, September 19, 1917).—
Empire, New York, February 14.

Duke of Burchester Cyril Keightley
Lord Cardonnell E. Lyall Swete
Sir George Rainsford Albert Gran
Cornelius Jeffcott Bayne John Cope
Major Bagleigh Edward Emery
Mr. Brunson Thomas Louden
Deade Charles Webster

136 THE STAG	E
Off-Chance, T. e (cont.).	
Off-Chance, T.e (cont.). Meecher J. M. Troughto Lethridge Charles Gibso Duchess of Burchester Eva La Gallienn Lady Rainsford Cecilia Radeliff Mme. Maria De Blanca Marcelle Roussillio Mrs. Meecher Clara T. Brac Watson Louise Worthingto Lady Cardonnell Ethel Barrymor Off FER \$3,000, sketch. Played by Thoma Swift and Marie Kelly.—Riverside, Ne York, January 14. OH! LADY, LADY! musical comedy, in tw acts, book and Tyrics by Guy Bolton an P. G. Wodefiouse, music by Jerome Kerr Presented by Comstock and Elliott.—Albany, New York, January 7; Princess'. New York, January 7; Princess'. New York, January 31. Parker Constance Binne Mollie Farrington Wisiamary 7; Princess' New York, January 31. Parker Constance Binne Mollie Farrington Margaret Dal Willoughby French Carl Randa Hale Underwood Harry C. Brown Spike Hudgins Edward Abele Fanny Welch Florence Shirle May Barber Carroll McComs Cyvil Twombly Reginald Maso William Westry Harry Fishe OH, MY DEAR! musical comedy, in two act book and lyrics by Guy Bolton and P. G. Wodehouse, music by Louis A. Hirsch. Prediced by F. Ray Comstock and William Common Margaret Prediced by F. Ray Comstock and William Broadway Willie Burbank Roy Atwe Grace Spelvin Marjoric Bentle Bagshott Joseph Alle Bruce Allenby Joseph Alle Bruce Allenby Joseph Santle Miss Schuyler Gene Carrol Miss Barclay Patricia Gordo Alfa Lane Miss B	n n ne fe
Mme. Maria De Blanca Marcelle Roussillio Mrs. Meecher	n
OFFER \$3,000, sketch. Played by Thoma Swift and Marie Kelly.—Riverside, Ne York, January 14.	W
acts, book and lyrics by Guy Bolton and P. G. Wodehouse, music by Jerome Kerr Presented by Comstock and Ellott. Albany Naw York Largary 7. Perioses, 1	d a.
New York, January 31.	v
Mollie FarringtonVivienne Seg.	al
Willoughby French	e 11
Hale Underwood	e
Fanny Welch	y
Cyril Twombly	n
OH, MY DEAR! musical comedy, in two acts	g,
book and lyrics by Guy Bolton and P. G.	i.
duced by F. Ray Comstock and William	n
Hazel Evelyn Dor	n
Dr. RockettFrederick Grahar Broadway Willie BurbankRoy Atwe	n
Grace Spelvin	y
Bruce AllenbyJoseph Santle	y
Georgie Van Alstyne	es es
Pickles	e
Mrs. Rockett	e
Joe Plummer Francis X. Conla	n
Miss Lenox	II
Miss SchuylerGene Carrol	11
Miss StuyvesantFrances Chas Miss RhinelanderVictoria Mile	e
Miss GreeleyJennifer Sinclai	r
Miss Cortlandt Bessie Mor	e
Miss Audubon	e
Neal Clarke	c
Willie Love	t
Frank LynnJaque Ston	e k
by James Montgomery, lyrics by Joseph	h
Vanderbilt, New York, March 7.	
Stephen Baird	X Y
Sam Welch	n
James E. Morgan Alexander F. Frank	k
Jackson IvesFrederick Burton	n
Sam Welch	t
James Clark	t
Grace Tyler Louise Co.	X
Mrs. John H. Tyler Amelia Gardne	r
Claire Dainton Betty Nope Hal-	e
Peggy WarburtonMildred Sinclai	r

Claime Dailtion Betty Role Inc.
Peggy Warburton Mildred Sinclair
Frances Huntley Betsy Hamilton
Ida Montaine Emily Morrison

ON THE HIGH SEAS, spectacular playlet, by George Melrose.—Palace, New York, February 25.

ON THE WESTERN FRONT, dramatic play-let.—City, New York, May 20.

ONE OF US, comedy, in three acts, by Jack Lait and Jo Swerling, produced by Oliver Morosco.—Morosco, Los Angeles, June 9; Bijou, New York, September 9.

Bijou, New York, September 9.

David Strong, Jr Arthur Ashley
Elsie Strong Heiene Montrose
Cyrii Roswell Murray Stevens
Tony Watson Murray Vincent
Harry Miller Frank Livingston
Marie Foley Ruth Donnelly
Frisco '' Molly Isabella Jason
''Jazz Joe '' Falk Harry Hart
Joan Grey Bertha Mann
'' Parson '' Smith Harry C. Bradley
'' Coast-to-Coast '' Taylor Charles Gotthold
Barry Frank Raymond
Mullien William Balfour Mullien William Balfour Egan Stanley Jessup Mrs. David Strong Mrs. Edmond Gurney Butler Williston Haggard

ONCE UPON A TIME, comedy, in four acts, by Rachel Crothers. Produced by Cohan and Harris.—National, Washington, December 3, 1917; Fulton, New York, April 15. Bill Thomas Williams Terry Mr. Olcoth Annie Elsie Lyding Lizzie Jessie Ralph Patsy Bonnie Marie The Boy George Brennan Mary Ethel Wilson Jack Edward Fielding Lenox W. L. Romaine

ONLY GIRL, THE, comedy playlet, book by Henry Blossom, music by Victor Herbert. —125th Street, New York, August 19.

ONLY SON, THE, play, in one act, by Mar-jorie Sinclair. Presented by the Pasadena Community Players.—Savoy, Pasadena. February 18.

OVER HERE, war play, in four acts, by Oliver D. Bailey.—Fulton, New York, September 11.

September 11:
Koever George Schaefer
Haines Elmer Grandin
Daggart Harry Sherwood
Kenneth Merrill, Jr. Ralph Kellerd
Adolph Von Hellar William Ingersoll
Johann Berg Fred W Peters
Kenneth Merrill, Sr. Harry Leighton
Beth Grayling Lily Cabill
Mrs. Kenneth Merrill, Sr.
Evelyn Carter Carrington
Karl Von Hellar Leo Lindbard

Karl Von HellarLeo Lindhard An Officer of the U.S. Navy Frank E. McDermott

OVER HERE, dramatic playlet, by Samuel Shipman and Clara Lipman.—Riverside, New York, April 1.

OVER THE TOP, musical revue, in two acts and twelve scenes, words by Philip Bar-Matthew C. Woodward and Charles Manning, music by Sigmund Romberg and Herman Timberg. Produced by the Shuberts.—Forty-fourth Street Roof Theatre, December 1, 1917.

Principals.—T. Roy Barnes, Craig Campbell, Justime Johnstone, Joe Laurie, Aileen Bronson, Harry Sharrock, Emma Sharrock, Charles Mack, Vivian Oakland, Dagmar Oakland, Fred Astaine, Adele Astaire, Ted Lorraine, Ma Belle, Mary Eaton.

AMERICAN PLAY	
OVER THERE, war melodrama, by Howard McKent Barnes. Produced under the direc- tion of Oscar Eagle, by arrangement with Charles Hopkins. — Princess, Chicago,	
tion of Oscar Eagle, by arrangement with	7
Charles Hopkins. — Princess, Chicago, May 11.	1
PACK UP YOUR TROUBLES, "a group of	T
camps and 'over there,'" by George C.	10
PACK UP YOUR TROUBLES, "a group of amusing anecdotes of our soldiers in the camps and 'over there,'" by George C. Hazleton. Produced by Wagenhals and Kemper.—New National, Washington, June 19	Ш
June 17. Retty Green Florence F Martin	
June 17. Betty Green Florence E. Martin Lieutenant Rollins Harold Vosburgh Mose John P. Wade Private Burke H. Roy Beattie Dr. Reed Frazier Coulter Private Ikey Ikeystein Nathaniel Sack Corporal Rankin Louis Fletcher Miss Irene, Milliner Minette Barrett Mrs. Obauncey Chauncey Emily Fitzroy Miss Worthington Clay Carroll Miss Worthington Clay Carroll Miss Worthington Clay Carroll	Ш
Private Burke	
Dr. Reed Frazier Coulter	
Corporal RankinLouis Fletcher	
Miss Irene, MillinerMinette Barrett	40
Miss Worthington	1
Private Chauncey Chauncey	
Private Weston Wise Timothy J. Daley	
Sal	1
Private Tom ShayArthur Guy Empey	
Mrs. Andy ShayRose Stahl	1
Private Bill Williams W F Williams	
Private Weston Wise Timothy J. Daley Sal Martha McGraw Private Tim O'Shaugnessey Joe Weston Private Tom Shay Arthur Guy Empey Mrs. Andy Shay Rose Stahl Celonel Smith Roy La Rue Private Bill Williams W. F. Williams Fuzz Minette Barrett Schmidt Philip Brown	1
Schmidt	
Schmidt Philip Brown PAIR OF PETTICOATS, A. comesty, in four acts, by Cyril Harcourt. Produced as "Petticoats," New Haven, March 7; Forty- fourth Street Roof, New York, March 18. General Carew George Giddens Sybil Carew Maude Hannaford Captain Eric Lowndes George Mudic Dr. Ross Ray Gordon Captain Earl of Crowsborough Cyril Harcourt Commander Sir Rugent Yeld Norman Trevor Ferrers Byron Russel; Thomas Henry Travers Mrs. Rockingham Laura Hope Crews PAN AND THE YOUNG SHEPHERD, pastoral	1
" Petticoats," New Haven, March 7; Forty-	
ieucral Carew George Giddens	
Sybil Carew	
Dr Ross	
Captain Earl of Crowsborough. Cyril Harcourt	
Commander Sir Rugeut Yeld Norman Trevor	1
Thomas	1
Mrs. Rockingham Laura Hope Crews	
PAN AND THE YOUNG SHEPHERD, pastoral comedy, in two acts and seven scenes, by	-
cornedy, in two acts and seven scenes, by Maurice Hewlett (produced in England at the Court, London, February 27, 1906), acting	
version by Granville Barker incidental	
version by Granville Barker, incidental music by W. Franke Harling. Presented by the Greenwich Village Players.—Green-	
Caron Joseph Magazlay	1
NeamanSydney Carlisle	1
TeucerEverett Glass	1
Mopsus Edwin Strawbridge	1
Balkis Grace Henderson Teucer Everett Glass Mopsus Edwin Strawbridge Sphorx Harold Meltzer Merla Margaret Fareleigh Aglae Fania Marinoff Erotion Ruth Ober Sitys Janet Brownell Geerna Huzel Sands Pheno Anita Day	-
AglaeFania Marinoff	
SitysJanet Brownell	1
Geerna	-
	1
Adora	
PARLOUR, BEDROOM AND BATH force	
in three acts, by C. W. Bell and Mark	
Swan.—Apollo, Atlantic City, July 16, 1917;	
Nita LeslieFrancine Larrimore	
Mary Vallen	
Leila Crofton	
Angelica IrvingSydney Shields	
Dryas Helen Robbins Adora Mary Pyne Pan Frank Conroy PARLOUR, BEDIROOM AND BATH farce. in three acts, by C. W. Bell and Mark Swan.—Apollo, Atlantic City, July 16, 1917; Republic, New York, December 24, 1917. Nita Leslie Francine Larrimore Mary Mary Allen Virginia Embry Helen Menken Leila Crofton Carolyn Lilja Angelica Irving Sydney Shields Reginald Irving John Cumberland Geoffrey Haywood Will Deming Frederick Leslie Richard Gordon Samuel Barkis C. W. Butler Polly Hathaway Forence Moore Wilfred Rogers Tommy Meade Carroll Nick Judels	
Frederick LeslieRichard Gordon	
Samuel Barkis	1
Wilfred Rogers Tommy Meade	1
NY L To I - I	1

OF THE YEAR. PASSING SHOW OF 1918, musical production, in two acts and fourteen scenes, dialogue and lyrics by Harold Atteridge, music by Sigmud Rombery and Jean Schwartz.-Globe, Atlantic City, July 15; Winter Gardens, New York, July 25. PATSY ON THE WING, comedy, by Edward Peple. Presented by Harrison Grey Fiske. -Broadway, Long Branch, June 24. (Originally produced under the tible of "Maggie" at His Majesty's, Montreal, January 14.) PEARLS, sketch, played by Robert Edson and company. -Riverside, New York, January 7. PEG OF PEACOCK ALLEY, melodrama of the war, by High Standslaus Stange and Stan-nard Mears.—Academy, Baltimore, May 20. nard Mears.—Academy, Baltimore, May 20.

Jimmy O'Hara ... George Spelzin
Timothy 'Red' 'Fitzpatrick Joseph Allerton
Tony Ardelo ... Albert Prisco
Mrs. Parson ... Herbert Portier
Babelle Wainwright Jane Gilroy
Peggy O'Hara ... Antoinette Walker
Mrs. Fitzpatrick ... Mattic Keene
The 'Lout' ... George Spencer
Eileen Marcy ... Florence Johns
Mr. Drake ... Bichard Allen
Smaltz ... Herman Geroid
Major Edward Turner, U.S.A. Orrin Johnson
Gas Man ... Fred Allen
Sergeant, U.S.A. ... George Armstrong
Stretcher-Bearers
Walter Jones and W. Flannigan Walter Jones and W. Flannigan PENROD, comedy, in four acts, by Edward E. Rose, based on Booth Tarkington's stories.

-Apollo, Atlantic City, May 20; Globe, New York, September 2. Aporlo, Atlanue Caty, New York, September 2.

Tim Robert Vaughan Delila Flo Irwin Mary Scholield Catherine Emmet Burns Thomas Ford Robert Williams Paut Kelly Mrs. Laura Rewbush Maud Hosford Jarge Leslie M Hunt Henry P. Schofield Edmund Elton Margaret Schofield Helen Hayes Mr. Jones George Meech Herbert Hamalton Dada John Davidson Penrod Schofield Andrew Lawlor Sam Williams Richard Ross Rev. Lester Kinosling W. F. Canfield Rodney Magsworth Bitts Bevor Alvarez Maurice Levy Henry Quinn Georgie Bassett Ben F. Grauer Mrs. Bassett Helen Chandler Herman Thomas McCana Verman Charles Whitfield Mr. Coombes Jack Ellis Mr. CoombesJack Ellis PETER'S MOTHER, play, by Mrs. Henry de la Pasture (originally produced in London at Wyndham's, September 12, 1966). Pre-sented by William A. Brady.—Globe, Atlantic City, October 3 PETTICOAITS. (See "A Pair of Petticoats.") PLACE IN THE SUN, A, play, in four acts, by Cyril Harcourt (produced in England at Devonshire Park, Eastbourne, July 21, 1913; Comedy, London, November 3, 1913). —Comedy, New York, November 28. Dick Blair Norman Trevor
Rosie Jane Cooper
A Farmer Henry Crocker
Stuart Capel John Halliday
Marjorie Capel Peggy Hopkins
Mrs. Moutrie Merle Maddern
Arthur Blagden Cyril Harcourt
Sir John Capel George Fitzgerald
Parsons AgnesFlorence Fair

POMP, play, in one act, by Sada Cowan.

Presented by the pupils of the American
Academy of Dramatic Arts and Empire
Theatre Dramatic School.—Lyceum, New York, January 11.

NCE THERE WAS, A, play, dra-matised from the novel "Enchanted Hearts," by Robert Hilliard and Frank H. Westerton.—Apollo, Atlantic City,

PRINCESS MARRIES THE PAGE, THE, play.
Presented by the Provincetown Players.—
135, McDougal Street, New York, November 23.

PURPLE POPPY, THE, dramatic sketch, by Paul M. Potter and C. V. de Vonde. Played by Valeska Suratt and company.— Riverside, New York, December 3, 1917.

Riverside, New York, December 3, 1917.

RAINBOW GIRL, THE, musical play, in three acts and four scenes, adapted from a story by Jerome K. Jerome, book and lyrics by Rennold Wolf, music by Louis A. Hirsch.—Forrest, Philadelphia, December 3, 7917; New Amsterdam, New York, Aprill 1.

Daisy Meade Laura Hamilton Erank Scudder William Clifton Buck Evans Billy B. Van Gus Norton. Robert G. Pitkin Robert Vernon Dudley Harry Benham. Moilide Murdock Beth Lydy Miss Terris Miriam Medie Miss Gwendolin Marguerite St. Clair Clengyman Frederic Solomon Miss Dudley Jane Burby Miss Dudley Margaerite St. Clair Clengyman Ennett Sydney Greenstreet Susanmah Bennett Sydney Greenstreet Susanmah Bennett Kathkeen Lindley Ennest Bennett Harry Delf Jane Bennett Lenora Novasio Matikda Bennett Jane Callen Marjo Marjon Stigneaves Simeon Bennett Jesse Willingham Charles Bennett Julie Eastman James Bennett Julie Eastman James Bennett Charles Hall John Bennett Charles Hall John Bennett Allonis K. Anspacher, presented by A. H. Woods.—Shuwar, by Max Marcin and Louis K. An-spacher, presented by A. H. Woods.—Shu-bert, New Haven, Conn., March 20.

REALIZATION. sketch, by John B. Hymer and Mabel Pierpoint.—Keith's, Jersey City, June 10.

REDEMPTION, drama, in two acts and eleven scenes, by Leo Tolstoy (adaptation of his drama "The Living Corpee"). Presented by Arthur Hopkins.—Plymouth, New York,

by Arthur Hopkins.—Plymouth, New York, October 3.

Anna Pavlovna Beatrice Moreland Elizaweta Protosova Maude Hamaford Sasha Margaret Fareleigh Fedor Vasilyevich Protosov John Barrymore Sopia Karenina Zeffie Tilbury Victor Michailovich Karenin Manart Kippen Prince Serghei Obreskov Russ Whytal Afremo John Reynoldis Ivan Makarovich Jacob Kingsberry Mashas Mona Hungerford Ivan Petrovich Alexandrov Hubert Druce Petushkov E J. Ballantine Artemyev Thomas Mitchell Voznesenski Ernest Hopkinson Examining Magistrate Charles Kennedy Secretary Eugene Lincoln A Young Lawyer William J. McCure Petrushkin Authur Clare A Maid Ruza Wenclaw A Nurse Gladvs Fairbanks Misha (first act) Helen Gaskill Misha (second act) Lois Bartlett October 3.

REJUVENATION, musical playlet, by Kenneth and Roy Webb. Presented by the Actors and Authors' Theatre.—Fulton, New

York, June 10.

REMNANT, comedy, in three acts, by Michael Morton and D. Niccodemi (produced in London at the Royalty, March 5, 1917).— Apollo, Atlantic City, November 4; Morosco, New York, November 19.

Jules Orrin Johnson Tony George Gaul Alphonse Etienne Girardot Lougon Ben R. Graham Manoa Corinne Barker Emplise Dorothy Cheston "Remnant" Florence Nash Maid Marie Bruce

RETURN TO MUTTON, THE, play, by James N. Rosenberg. Presented by the Hender-son Players.—Bramhall Playhouse, April 20.

RIDDLE WOMAN, THE, play, in three acts, by Charlotte E. Wells and Dorothy Domnelly.—Harris, New York, October 23.

ROADS OF DESTINY, play, in prologue and three acts, based on O. Henry's story of the same name. Produced by A. H. Woods. —Trent, Trenton, November 15; Republic, New York, November 27.

Prologue.

Prologue.

David Marsh Edmond Lowe
"Alee" Harley Malcolm Williams
Ann Harley Alma Belwin
Lewis Marsh John Mittern
A Voice Alma Kruger

David Marsh Edmond Lowe
Alan Harding Malcolm Williams
Marion Hardy Alma Belwin
"Spider" Lowis John Mittern
Rose Le Claire Florence Reed
"Pious" McPherson John Daly Murphy
Jim Gleason Claude Brooke
"Long Tom" Kirk Edwin Walter
The Barkeeper Charles A Sellon
Road to the Right.

Road to the Right. David Marsh . Edmond Lowe
Alan Harding . Malcolm Williams
Annette Harding . Alma Belvin
Grantland Lewis . John Mitern
Rosetta Clare . Florence Reed
Amdrew McPherson . John Daly Murphy
Jenmings . Claude Brooke
Tom Church . Edwin Walter
The Butler . Charles A. Sellon
David Marsh . Edmond Lowe

David Marsh Edmond Lowe
Ann Marsh Alma Belwin
Lewis Marsh John Miltern
Rose Carter Florence Reed
Robert McPherson John Daly Murphy

ROBINSON CRUSOE, English musical comedy, book and lyrics by F. Stuart-Whyte.— Lyceum, Rochester, February 23.

ROCK-A-BYE, BABY, musical version of "Baby Mine" (originally produced in America at Fort Wayne, June 6, 1910; Daly's, New York, August 23, 1910—in London, at the Criterion, February 22, 1911), by Margaret Mayo and Edgar Allan Woolf, lyrics by Herbert Reynolds, music by Jerome Kern.—Shubert, New Haven, April 8; Astor, New York, May 22.

April 8; Astor, New York, May 22.
Pasquale Arthur Lipson
Archie Drummond Carl Hyson
Mente Laiddow Allan Hale
George Westbury Eddy Myers
Madame Tentelucci Edna Munsey
Bellboy S, Sydney Chon
Alfred Hardy Frank Morgan
Zoie Hardy Edna Hibbard
Jimmy Jinks Walter Jones

AMERICAN TEATS	105
Rock-a-Bye, Buby (cont.).	SERVICE, drama, by Henri Lavedan (origin-
	SERVICE, drama, by Henri Lavedan (origin- ally produced at the Théâtre Bernhurdt,
Chauffeur Frank Derr	Paris, 1933. Presented by Harrison Grey Fiske, by agreement with Klaw and Ersenger and George C. Tyler.—Academy, Bastimore, November 5, 1917; Cohan, New
Aggie Jinks Louise Dresser Dorothy Manners Dorothy Dickson Clairs Nacie	Fiske, by agreement with Klaw and
Maid	Britisher and George C. Tyler Academy,
Maid Claire Nagle Weenie Mae Carmen Finnegan Gus Baci Weenie's Father H. Nelson Dickson	Vork April 16
FinneganGus Baci	York, April 15. Colonel Eulin
Weenie's Father	Literal Description P. 1111 Phys. Rev. Lett. 1 (1974) 67 (1974) 1 (1974)
ROPE, THE, PLAY, by Eugene O'Neill. Presented by the Washington Square Players. -Comesty, New York, May 13. Mary Sweeney. Kate Morgan	General Girard Roger Lytton The Minister of War Bikel Kent Madame Eulin Mrs. Fiske
sented by the Washington Square Players.	The Minister of War
-Comedy, New York, May 15.	Madame EulinMrs. Fiske
Abraham Bentley Whitford Kane	PaulineAlexa Fior
Alanie Sweeney Josephine A. Meyer Pat Sweeney Robert Strange Luke Bentdev Effingham Pinto ROSES, sketch, played by Schoffeld, Martin, and company Proctor's, Fifth Avenue, New York, December 34, 1947.	SEVEN DAYS' LEAVE, melodrama, in four acts, by Walter Howard, arranged for the American stage by Max Marcin (produced in London at the Lyceum, February 14,
Pat SweeneyRobert Strange	acts, by Walter Howard, arranged for the
Luke Bentley Effingham Pinto	American stage by Max Marein (produced
ROSES, sketch, played by Schoffeld, Martin,	1017) Park New York January 12,
and company Proctor's, Fifth Avenue,	1917). Park, New York, January 17. Rev. John Sharrow Frank E. Jamison
New York, December 31, 1911.	Kitty SharrowMiriam Collins
ROTTERS, THE, comedy, in three acts, by H. F. Maktby (produced in England at the	Mrs. Keys Alice Belmore
Winter Cardons New Brighton July 10	Percy Skindles Edwin Taylor
Winter Gardens, New Brighton, July 10, 1916; Garrick, London, July 29, 1916).—Play-	Percy Skindles
house, Chicago, October 21:	Captain Cornellus Keys Galwey Herbert
RUNAWAYS, THE, comedy playlet,-125th	Lord Arthur Pendennis Percy Ames Lady Mary Heather Elizabeth Risdon
RUNAWAYS, THE, comedy playlet.—125th Street, New York, August 26.	Lady Mary Heather Elizabeth Risdon
RUSHLIGHT, THE, play, in one act, by	Stephen Darrell Frederick Perry Madame Constance Morrell Evelyn Varden Captain Paul Lammonde Edwin Forsberg
RUSHLIGHT, THE, play, in one act, by Monica Barry O'Shea. Presented by the	Captain Paul Lammonde Edwin Forshern
students of the American Academy of Dra-	Major Terry Fielding William J. Kelly
matic ArtsLyceum, New York, Febru-	Edgar Parsons
ary 15.	Major Terry Fielding William J. Kelly Edgar Parsons Warren Hill Fritz Oberdorf
SANDBAR QUEEN, THE, play, by George Cronyn, Presented by the Washington Square Players.—Comedy, New York,	SEVENTEEN, comedy, in four acts, dramatised by Hugh Stanislaus Stange and Stannard Mears from Booth Tarkington's novel.—
Cronyn, Presented by the Washington	by Hugh Stanislaus Stange and Stannard
Square Players.—Comedy, New York,	Mears from Booth Tarkington's novel
January 23.	Shubert, Indianapolis, June 18, 1917; Booth,
SAVING GRACE, THE, comedy, in three acts,	New York, January 21.
by C. Haddon Chambers (produced in Eng-	Mr. BaxterLew Medbury
hand at the Gaiety, Manchester, October 1, 1917: Garrick, London, October 10, 1917).	Mrs Boxton Indith Lower
- Majestice, Buffalo, September 16.	William Sylvanus Bayter Gregory Kelly
SCHEMERS, THE, comedy sketch, presented	Johnnie Watson
by Hyman, Adler, and company,—Eighty-	Jane Baxter Lillian Ross Mrs. Baxter Judith Lowry William Sylvanus Baxter Gregory Kelly Johnnie Watson Neil Martin May Parcher Beatrice Maude
by Hyman, Adler, and company.—Eighty- first Street, New York, February 18. SEAL OF SILENCE, THE, sketch, played by	Louis agrand (
SEAL OF SILENCE, THE, sketch, played by	Genesis
Walter Law and company.—Folly, New	Joe Bullitt Morgan Farley
York, January 21.	Mr. Parcher Eugene Stockdale George Cooper Paul Kelly
SECOND LOOK, A, comedy, in three acts, by C. A, de Lima. Presented by the pupils of the American Academy of Dramatic Arts and Empire Theatre Dramatic School. -Lyceum, New York, January 11.	Ethel BokeAgnes Horton
of the Approprian Academy of Dramatic	Wal ie Banks Arthur Wells Mary Brooks Henrietta McDannel
Arts and Empire Theatre Dramatic School.	Mary Brooks
-Lyceum, New York, January 11.	SEVEN UP, farce, in three acts, by Alta May
	Coleman.—Shubert, Murat, Ind., July 1.
drama (Opera House, Detroit, December 8, 1913; Belasco, New York, December 23, 1913).—Théâtre du Vieux Colombier, New	SHADOWS, playlet, by Lucie Lacoste, played
1913: Belasco, New York, December 23,	by Lucie Lacoste and company.—Palace,
1913).—Théâtre du Vieux Colombier, New	Staten Island, May 6.
York, October 14.	SHE BURNT HER FINGERS, comedy, by
Constant JannelotJacques Copeau	SHE BURNT HER FINGERS, comedy, by Cosmo Hamilton (dramatisation of Mr. Hamilton's story "Scandal").—Washing-
Denis De GuennLucien Weber Charlie Ponta TukiHenri Dhurtar	Hamilton's story "Seandal").—Washing-
Gatrielle Jannelot Lucienne Bogaert	ton, June 17.
Galrielle JannelotLucienne Bogaert Henriette HozieurSuzanne Bing	SHE MUST MARRY A DOCTOR, play, by
Clotilde de SavageatMarcelle France	Solomon J. Rabinowitsch. Presented by the
SEE YOU LATER, musical comedy, book and	Theatre Workshop.—People's House, New
luries by Guy Rolton and P C Wodehouse	York, January 10.
music by Joseph Szulc (adaptation of	SHE TOOK A CHANCE, musical version of "A
The Girl from Rector's," Weber's, New	Full House" (presented by the Manhattan
music by Joseph Szulc (adaptation of "The Girl, from Rector's," Weber's, New York, February 1, 1909).—Academy, Baltimore, April 15.	Players, Lyceum, Rochester, May 16, 1916). —Tremont, Boston, Mass, October 25.
SERVANT IN THE HOTICE THE POWERS	
SERVANT IN THE HOUSE, THE, revival of Charles Rann Kennedy's drama (produced	SHE WALKED IN HER SLEEP, farce, in three
nd London, at the Bliou, Bayswater, June	acts, by Mark Swan.—Stamford, Conn., April 1; Playhouse, New York, August 12.
19, 1907; Adelphi, October 25, 1909).— Théâtre du Vieux Colombier, New York,	Charles PrescottRobert Ober
	William BruceArthur Aylesworth
April 24.	Dr. Roscoe Keith William Jefferson
James Ponsonby Makeshyfte, D.D.	Ted Lennox Walter Lewis John Arnold Walter Walker
The Rev William Smythe Wallace Rosking	Daphne Arnold
The Rev. William Smythe Wallace Erskine Auntie Edith Wynne Matthison	Serena Lennox
MaryAdrienne Morrison	Maude Bruce
Mary	Mamie CassidyEva Williams
WangersWalter Kingsford	Katherine PrescottLeila Frost
Manson	BellboyAlbert Bushee

SICK-A-BED, farcical comedy, in three acts, by	Someone in the Hous: (c.nt.).
SICK-A-BED, farcical comedy, in three acts, by Ethel Watts Mumford.—Pitt, Pittsburgh, "January 22; Gaiety, New York, Febru-	Jimmy Burke Robert Hudson
"January 22; Galety, New York, Febru- ary 25.	Halloram Sidney Toler Peber Spencer Robert Barrat Freddic Vanderpool Rex McDougal Tom Hargreaves John Blair
Constance Weems Mary Newcombe Patrick Edward O'Connor	Peter Spencer
	Tom HargreavesJohn Blair
Saji	Gerald FenshawJames Dyrenforth
Mr. ChalmersFrank Connor	Mostly BrantJulia Hay
Reginald Jay Edwin Nicander Or Floring E Evans	Gerald Fenshaw James Dyrenforth Molly Brant Julia Hay Mrs. Glendenning Lynne Fontanne J. Percyval Glendenning Hassard Stort
Dr. Widner	Higgins Basil West Roberta Rollings Mona Kingsley Melora Licha Speeke
Miss Durant	MaloneJohn Sparks
Saji David Burton John Weems John Flood Mr. Chalmers Frank Connor Reginald Jay Edwin Nicander Dr. Flexner Charles E. Evans Dr. Widner Dallas Welford Miss Durant Mary Boland Miss Hepworth Julia Ralph Dr. Robert Macklyn George Parsons (Specially engaged) Officer Thomas Allyn	Malone John Sparks Anderson James Henderson Caffery George Andrews
(Specially engaged)	O'Brien
	Olson Thomas Larsen
SILENT SMITH, dramatic playlet, presented by Raymond Bond and company.—Eighty- first Street, New York, November 25.	SOMETIME, musical comedy, in three acts,
first Street, New York, November 25.	Budolf Friml Presented by Arthur Ham.
SILENI WIINESS, IIIE, play, by Dutter	merstein.—Atlantic City, N.J., August 26;
Davenport.—Bramhall Playhouse, December 15, 1917.	Shubert, New York, October 4.
SINBAD, musical extravaganza, in two acts	Phyllis Beatrice Summers
and fourteen scenes, dialogue and lyrics by	Henry Vaughn
Harold Atteridge, music by Sigmund Romberg and Al. Johnson, presented by the Shuberts.—Winter Gardens, New York,	Enid Vaughn Francine Larrimore
Shuberts.—Winter Gardens, New York,	Dressing Room GirlBetty Stivers
February 14.	Olson SOMETIME, musical comedy, in three acts, book by Rida Johnson Young, music by Rudolf Friml. Presented by Artnur Hammerstein.—Atlantic City, N.J. August 26; Shubert, New York, October 4. Mayme Dean
SIRENS, THE, musical sketch, played by Frank Dobson and company.—Riverside, New	Mike MazettiFred Nice
York, November 4.	Richard Carter John Merkyl Sylvia de Forrest Frances Cameron
SLEEPING PARTNERS, farce-comedy, in three	Argentine Dancer
acts, from the French of Sacha Guitry (produced in London at the St. Martin's, December 31, 1917).—Bijou, New York,	Argentine Singer
December 31, 1917).—Bijou, New York,	Apthorp
UCTODIET 5.	George Gray
He H. B. Warner She Irene Bordoni The Husband Guy Favieres	Mr. Jones
The Husband	SOMEWHERE IN NEW YORK, sketch. Played by Gibbs and Colwell.—Harlem Opera
	House, New York, June 3.
SLUMWHERE IN NEW YORK, comedy sketch. Presented by Eddie Foy and family.— Palace, New York, August 26.	SPARERIBS, comedy playlet. Played by Homer B. Miles and company.—Harlem
	Opera House, New York, April 1.
SOME BRIDE, miniature musical comedy, lyrics by John McGowan and Miss Blair	SPRING IS CALLING, sketch. Played by Leon
Treynor, music by John Malloy.—Riverside,	Kimberley and Helen PageRoyal, New
New York, February 18.	York, September 16.
SOME DADDY, comedy, by Harry Allan Jacobs and James L. Campbell.—Apollo, Atlantic	SQUAB FARM, comedy, in four acts, by Frederic and Fanny Hatton.—Savoy, Asbury Park, N.J., June 26, 1916; Bijou, New York, March 15.
City, January 11.	Asbury Park, N.J., June 26, 1916; Bijou,
SOME LITTLE GIRL, musical comedy, in three	New York, March 15. Bruce Sanford
acts. Produced by Anderson and Weber.— Elmpire, Syracuse, March 14.	Bruce Sanford Lowell Sherman Jack Logan William L. Gibson Gus (Gloom) Johnson Harry Davennort Harry Fox Charles M. Seay
	Gus (Gloom) Johnson Harry Davenport
SOME NIGHT, musical comedy, in three acts, book lyries and music by Harry Delf. Pre-	Jed BurnsBert Angeles
book lyries and music by Harry Delf. Pre- sented by Joseph Klaw.—Asbury Park, New York August 10. Harris New York	"Pinkie" FlorsheimFred Kaufman
York, August 19; Harris, New York, September 16.	Jed Burns Bert Angeles "Pinkie" Florsheim Fred Kaufman Eddie James Ahred Dayton Duke Kenyon Raymond Bloomer
John Handy	Randolph TraversG. Oliver Smith Dixie De VereMiss Julia Bruns
Robert Charles Welsh-Homer Mrs. Hardy Camilla Crume Marjonie Grace Edmund Daisy Anna Fredericks Bobby Hanry Lambert Joe Louis Simon Decently Wayne Rome Line	
Marjorie Grace Edmund	Cleo de MontigmyMiss Ann Austin
DaisyAnna Fredericks	Babette La Mar Miss Florence Doyle
JoeLouis Simon	Cleo de Montigmy Miss Ann Austin Pop Tracy Miss Susanne Wila Babette La Mar Miss Florence Doyle Rea St. John Miss Dorothy Klewer
Dorothy WayneRoma June MaddenThomas H. Wa'sh	Peggy RogersMiss Marie Centlivre Gladys SinclairMiss Tallulah Bankhead
Joe Scanlon	Martha EnrechEster Small
Henry Spiffens	Hortense HoganMiss Helen Barnes Jane SamfordMiss Jeannette Horton
SOMEONE IN THE HOUSE, melodramatic comedy, in four acts, by Larry Evans, Walter Percival, and George S. Kaufman. Presented by Klaw and Erlanger and George T. T. J. F. S.	Virginia Leslie
Walter Percival, and George S Kanf-	SQUARING ACCOUNTS, comedy sketch. Played
man. Presented by Klaw and Erlanger	by John F. Weber and company.— Olympic, New York, April 8.
and George C. Tyler.—Knickerbocker, New York, September 9.	
McVeighJoseph Woodburn	STARTING SOMETHING. "farmerette" comedy, in three acts, by Elizabeth Tyree
Snowie Fidwin Redding	Metcalle. Presented for the benefit of the
The Deacon	Red Cross.—Théâtre du Vieux Colombier, New York, June 5.

STITCH IN TIME, A, comedy drama, in four
acts, by Oliver D. Bailey and Lottle M.
MeaneyFulton, New York, October 15.
Gilbert HillEarle Mitchell
Lawrence Brockman Charles Hampslen
Worthington Bryco
Jenkins
Richard MorelandRobert Cain
Worthington Bryce, SrJ. H. Gilmour
Phæbe-Amn HubbardIrene Fenwick
Lela Trevor
Mrs. Trevor Evelyn Carter Carrington

STOP THAT MAN, comedy, in three acts, by George V. Hobart.—Opera House, Provi-dence, October 31.

SUBMARINE ATTACK, THE, sketch, by Allen Lieber. Played by Helen Gleason and company.—Eighty-first Street, New York, December 10, 1917.

SUCCESS, comedy-drama, in four acts, by Adeline Leitzbach and Theodore A. Liebler, Jun.-Stamford, Conn., November 21, 1917; Harris, New York, January 28.

Harris, New York, January 28.

Dolly Dean Carree Clarke
Miss Hamilton Mildred Southwick
Willis Potter William Hassan
Phil Lawton Melton Cladoagh
Jane Arlington Helen Holmes
John Treadwell Arda La Croix
Mike Lewis Jose Dandy
Margaret Hamilin Emily Callaway
Gilbert Gordon Lionel Glenister
Barry Carleton Brandom Tynan
Nick Walker George Leffingwell
Henry Briggs James Durkin
Rose Marion Coakley

SUPPRESSED DESIRES, play, by Susan Glaspell and George Cram Cook. Presented by the Washington Square Players.—Comedy, New York, January 23.

SOUVERAINE, LA, play, by Gustave Vanzype, translated by Barrett H. Clark. Presented by the pupils of the American Academy of Dramatic Art and Empire Theatre Dra-matic School.—Lyceum, New York, March

TAMURA, Japanese play. Presented by the Neighbourhood Players.—Neighbourhood Playhouse, New York, February 23.

TEA FOR THREE, comedy, in three acts, by
Roi Cooper Megrue. Presented by the
Seiwyns.—Belasco, Washington, June 3;
Maxine Elliott, New York, September 19.
The Friend Arthur Byron
The Wife Margaret Lawrence
The Husband Frederick Perry
The Maid Kathryn Keyes
The Valet William Postance

TEACHER OF GOSCHEN HOLLOW, THE. (See "The Little Teacher.")

TELL THAT TO THE MARINES, comedy-drama, in three acts, by Adolph Philipp and Edward A. Paulton.—Yorkville, New

and Edward A. Paulton.—Yorkvälle, New York, September 24.

Hein Schulz Adolf Philipp Heilen Schulz Georgia Lee Hall Charlie Schulz Joseph Striker Jese Thurston Philip Lord Tom Thurston Chauncey M. Keim Maud Hopkins Cecil Kern Bill Hopkins Jack Bernard Abraham Shinegold Albert C. Winn Maria Mueller Marie Pert Carl Frumstadt John Hanson Augusta Elsie Smith

THREE FACES EAST, melodrama, in prologue and three acts, by Anthony Paul
Kelly.—Apolio, Atanitic City, April 22;
Cohan and Harris, New York, August 13.
Kugher Joseph Seman
Hesene Violet Heming
Colonel Von Ritter Fred J. Fairbanks
Capbam Luchow Otto Nemeyer
George Bennett Charles Harbury
Leunt Arthur Bennett Frank Westerton
Valdar Emmett Corrigan
Thompson Herbert Evans
Mrs. George Bennett Marion Grey
Dorothy Graze Ade
Miss Risslon Cora Witherspoon
Hewiett Harry Lambart
Yeats Frank Sheridan
A Fugitive David M. Leonard
Lieut. Frank Bennett William Jeffrey
Nurse Mary Heen Mack
THREE WISE FOOLS, comedy, in three acts,

Nurse Mack
THREE WISE FOOLS, comedy, in three acts, by Austin Strong (produced as "Three Wise Men," Parson's, Hartford, October 13).—
Criterion, New York, October 34.
Mr. Theodore Findley Claude Gidingwater Dr. Riehard Gaunt Harry Davenport Hon. James Trumbull William Ingersoil Miss Fairchild Helen Manken Mrs. Saunders Phyllis Rankin Gordon Schuyler Charles Lafte Benjamin Suratt Stephen Colby John Crawshay Charles B. Wells Poole Hayward Ginn Gray Harry H. Forsman Clancy Levitt James Douglas J. Moy Bennett Policeman George Spelvin Fools.")

THROUGH THE KEYHOLE, playlet.— Eighty-first Street, New York, September 16.

TIGER! TIGER!! play, in four acts, by Edward Knoblock. Produced by David Belaso.

—Ford's Opera House, Baltimore, November 12.
Clive Couper, M.P. Lionel Atwill Freddie Staunton O. P. Heggie Stephen Greer. Wallace Erskine Sam Tullidge Whitford Kane Bartlett Thomas Louden Salty Frances Start Evelyn Greer. Dorothy Cumming Lizzie Mrs. Wix Daisy Belmoro Tullite Play by Helen P. Mortin and Frank

TILLLE, play, by Helen R. Martin and Frank Howe, Jun. based on Helen R. Martin's story, "Tillie, the Mennonite Madd."— Court, Wheeling, W. Va., October 4.

TO ARMS! patriotic playlet. Presented by Lester Lonergan and company.—Olympia, New Bedford, Mass., January 28.

TOMMY'S BIRTHDAY PARTY, musical sketch.—125th Street, New York, August

TOOT! TOOT!! OT! TOOT!! musical play (adapted from "Excuse Me," by Rupert Hughes, Lyceum,

"Excuse Me," by Rupert Hughes, Lyceum, Allentown, January 13, 1911; Gaicty, New York, February 13, 1911), book by Edgar Atlan Woolf, lyries by Berton Braiey, music by Jerome Kern.—Wilmington, Del., Decomber 25, 1917; George M. Cohan, New York, March 11.

Lieut. Shaw Louis A. Templeman Lieut. Hudson Anthony Hughes Porter Harry Fern Mr. James Wellington Edward Garvie Mirs. James Wellington Flora Zabelle Walter Colt, D. Earl Benham Mrs. Walter Cott Louise Groody Capt. Jones Greek Evans Sergt. Flint Norman Bryan

142 THE STAGE	YEAR BOOK.
Toot! Toot!! (cont.).	Very G. o.t Young Man, A (cont.).
Lieut. Harry MalloryDonald Macdonald Marjorie NewtonLouise Allen Snoozelums	Julius Louis Fletcher Lute Timothy Daley Fred Pantzer Wm. H. Eliott Birdia Pantzer Marjon Dyer
Messenger Boy Lew Renard A Ballyhoo Alonzo Price Pardora Buncombe Florence Johns Hyperion Buncombe Billy Kent Train Boy Ernie Adam Conductor Ben Hendricks	Al Binne Eddy Meyers Platina Gonne Virginia Curtis Mr. Honey Giena Kunkel Minnie Pintitten Grace Knell George Wemyss-Daingerfield. St. Clair Bayfield
Conductor Ben Hendricks Gambler Alonzo Price Minister Louis A. Templeman Chief Oskenonton Oskenonton Peter Deerfoot Greek Evans	Pebolita Berrigan Eleanor Boardman The Roaches' Second CousinClarke Williams VILLAGE TINKER, THE, comedy. Presented by Fred J. Ardath.—Alhambra, New York,
TRAP THE, dramatic sketch, played by Ed- win Arden and company.—Proctor's Fifth	March 18. VOICE OF McCONNELL, THE, play, by George M. Cohan.—Pord's Opera House, Baltimore, October 28.
Avenue, New York, January 14. TRENCH FANTASY, A, play, in one act, by Percival Knight (originally produced at the Lambs' Gambol).—Plymouth, New York, January 31.	WATCH YOUR NEIGHBOUR, play, in three acts, by Leon Gordon and Le Roy Clemens. Produced by Oliver Morosco.—Booth, New York, September 2.
TRIMMING, comedy playlet. Played by Fitz- gibbons and Normand.—Fifty-eighth Street, New York, May 13.	Corporal Greene Le Roy Clemens Commissioner Alexander Loftus Major Tomms Frederick Esmelton Capt. Fielding General Pring
TRIUMPH OF THE PHILISTINES, THE, comedy, by Henry Arthur Jones (produced in London at the St. James's, May 11, 1895). Presented by the students of the American Academy of Dramatic Arts.—Lyceum, New York, February 15.	Capt. BennettLeon Gordon
Lyceum, New York, February 15. TWO PAIRS, comedy, by Donald MacLaren. —Shubert, New Haven, March 25.	Sergt. Birdseye Stanley Harrison Edith By Herself Dorothy Farnbam Mary Servoss Mir. Dudley Emil Hoch Mrs. Patch Ruby Hallier Comrade Deversalles Harold Vosburgh Karl Dore Rogers Comrade Olganoff Bertram Marburgh Comrade Nagle Dodson L. Mitchell Comrade Pastorelli Edward Colebrook Comrade Beaubein John De Briac Comrade Bergstoff Charles Fisher
UNCLE SAM, book by Mrs. Wm. Smith Goldenburg, Ned Hastings, and Horace G. Williamson, music by Wrn. Smith Golden- burg. Produced by the Cincinatti Rotary Club.—Emery Auditorium, Cincinatti, De- cember 12, 1917.	WALK-OFFS, THE, comedy, in three acts, by Frederick and Fanny Hatton. Presented by Oliver Morosco.—Morosco, New York,
UNDER ORDERS, drama, in four acts, by Berte Thomas (produced in Loudon at the Ambassadors' under the title of "Out of Hell," January 5; as "My Boy," Par- son's, Hartford, May 6).—Eltinge, New York, August 20. Shelley Hull	September 16. Mary Carter Frances Underwood Sonia Orloff Fania Marinoff Ah Foo Elmer Balland Carolyn Rutherford Roberta Arnold Rose Mae McGinn Peter Grandin Charles A. Stevenson Schuyler Rutherford William Roselle Judge Charles Brent Percival T. Moore Mrs. Alicia Elhiott Janet Travers Fay Marsh Alison Bradshaw Kathleen Rutherford Carroll McComas
York, August 20. Arthur Ford Shelley Hull Mrs. Ford Effic Shannon Captain Hartzmann Shelley Hull Frau Hartzmann Effic Stannon	Peter Grandin Charles A. Stevenson Schuyler Rutherford William Roselle Judge Charles Bremt Percival T. Moore Mrs. Alicia Elliott Janet Travers Fay Marsh Alison Bradshaw
UNKNOWN PURPLE, THE, melodrama, in pro- logue and three acts, by Roland West and Carlyle Moore.—National, Washington, June 24; Lyric, New York, September 14. Peter MarchmontRichard Benrett	Murray Van Allan Fred L. Tiden Robert Shirley Winston Edmond Lowe George Washington White E. Shackelford
Peter Marchmont Richard Bennett James Dawson Earle Prown Phelan E. L. buane Bobby Dawson Arthur Le Vien Ruth Charleton Lorraine Frost Richard Bradbury Edward Van Sloan George Allison Frank McCormick Bonnie Allison Marion Kerby	WHAT NEXT? musical play, written, staged and produced by soldiers and sailors. Pre- sented under the auspices of the Long Island Chapter for War Camp Activities.— Academy of Music, Brooklyn, November 4.
Ruth Charleton Lorraine Frost Richard Bradbury Edward van Sloan George Allison Frank McCormick Bonnie Allison Marion Kerby Mrs. James Dawson Helen MacKellar	Christian Hemmick. Produced by the Cecil Spooner Stock Company.—Grand Opera
Burton	House, Brooklyn, December 17, 1917. WHEN HE COMES BACK, playlet. Presented by Mrs. Gene Hughes and company.—Royal, New York, November 18.
VERY GOOD YOUNG MAN, A, comedy, in three acts, by Martin Brown.—Belasco, Washington, August; Plymouth, New York, August 19.	WHEN ROGUES FALL OUT, comedyldrama, in four acts, by C. W. Bell.—Lexington, New York, February 25. Reds. Colville
Mrs. Hannigan Josephine Meyer Pearl Hannigan Ruth Findlay Walter Hannigan Frank Longacre Katie Hannigan Famnle Bourke Dutch Grogan Harold Salter	Bobby Prichard George H. Clark A Waiter J. R. Mason "Bill" Truman J. Harry Johns Helen Stanton Grace Carlyle "Flukey" Haines Alpheus Lincoln
Mrs. Mandelharper Ada Lewis Osprey Mandelharper Lydia Dickson Leroy Gumph Wallace Eddinger Elmer Erdwurm Alan Dinehart	George Scott Joseph Hyland "Doggy" Grice John D. O'Hara Richard Farwell Irving Lancaster Mrs. Ellison Leslie Leigh Leslie Leigh
AlexWilliam Williams	Frederick EllisonNorman Hackett

WHERE POPPIES BLOOM, melodrama, in	WILD DUCK, THE, play, by Ibsen (produced
WHERE POPPIES BLOOM, melodrama, in three acts, by Roi Cooper Megrue, founded	m London at the Royalty, May 5, 1894).
on the French of Henri Kistemagekers	-Plymouth, New York, March 12.
Globe, Atlantic City, August 12; Republic, New York, August 26.	Werle
New York, August 26.	Gregors Worle
Guido	Greggers Worle Barry Mestayer Old Ekdal Edward Connelly Hystmar Ekdal Lionel Atwill Gina Ekdal Amy Veness
Breval Jean Gautier Charlie Will Deming Lagarde Laurence Eddinger	Class Fledet Lionel Atwar
LagardeLaurence Eddinger	Hedvig
PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPERTY AND ADDRESS OF THE PROPERTY ADDRESS OF THE PROPER	Mrs. Sorby
Henry Pereival Knight	Mrs. Sorby Nora Lambon Relang Lyster Chumbers Molvik St. Clair Bayfield
Velieres	Relang Lyster Chumbers Moivik St. Clair Bayfield Graberg Adelbert Knott
BrochierPaul Doucet	Graberg Adelbert Knott Pettersen A. O. Huhn
TheuretRoy Walling BertolleLewis S. Stone	L'euclien
Shorty Frank Nelson	Jensen Frederick Gibbs A Flabby Gentleman Walter C. Wilson A Thin-Haired Gentleman J. H. Wright
Marianea	A Thin-Haired GentlemanJ. H. Wright
Rene Pedro de Cordoba	A Short-Sighted Gentleman George Parge
WHERE THE CROSS IS MADE, play. Presented by the Provincetown Players.—133, Macdongal Street, New York, November 23.	
sented by the Provincetown Players133,	WINNING OF MA, THE, comedy, dramatised from the "Fackinger" stories of Isaac
Alacdougal Street, New York, November 23.	from the "Flickinger" stories of Isaac
WHERE THINGS HAPPEN, war playlet, by Richard Madden. Played by Emily Ann	and Michael Landman by Bessie R. Hoover.
Wesman and company.—Palace, New	Produced by Cohan and Harris.—Apoilo, Atlantic City, July 8.
Vork May 27.	Atlantic Oity, July 8.
York, May 27. WILY MARRY? comedy, in three acts, by Jesse	WORLD OF THE PROPERTY OF THE P
Lyncia Williams. Produced by Selwyn and company.—Cohan's Grand Opera House, Chicago, November 5, 1917; Astor, New York, December 25, 1917.	WOMAN OF THE FUTURE, THE. (See "The Madonna of the Future.")
companyCohan's Grand Opera House,	The Madonia of the Public.
Chicago, November 5, 1917; Astor, New	WOMAN ON THE INDEX THE dame in
	WOMAN ON THE INDEX, THE, drama, in a prologue and three acts, by Lillian Trimple
Rex Harold West Lucy Beatrice Beckley Theodore Ernest Lawford Everett Nat C. Goodwin Helen Estelle Winwood Shelley Hull	Bradley and George Broadhurst, based on a story by Frank M. O'Brien.—Harmanus Bleecker Hall, Albany, N.Y., February 21; Forty-eighth Street, New York, August 29.
Lucy Beatrice Beckley	a story by Frank M. O'Brien Harmanus
Theodore Ernest Lawford	Bleecker Hall, Albany, N.Y., February 21;
EverettNat C. Goodwin	Forty-eighth Street, New York, August 29.
Helen Estelle Winwood	Swlvic Angot Julia Dean
Effices assesses assesses as a constitution of the first terms of the	Mme. Zenion Eugenie Biair
WHY NOT ME?—A WOMAN, play, by Stephen Gardner Champlin.—Dixon's Third	Police Captain ZenlonLee Baker
Avenue, New York, September 16.	Mine. Zenion Bugenie Biair Potice Captain Zenion Lee Baker Dr. Anderson Waiter Ringham Lacquee Bearard Curtis Karne
	Louis Gonz
songs by Montague Glass and Jules Eckert	David Maher Loser Lonergan
Goodman.—Belasco, Washington, July 29;	Henri Delcasse
WHY WORRY? melodramatic farce, with songs, by Montague Glass and Jules Eckert Goodman.—Belasco, Washington, July 29; Harris, New York, August 25. Dora Fannie Brice Stella May Boley Mrs. Harris Vera Gordon Shapiro Ezra C. Walck Felix Noblestone George Sidney Louis Carl Dietz	Dr. Anderson Watter Kingham Jacques Despard Curtis Karpe Louis Ganz James Grace David Maber Lester Lonergan Henri Delcasse George Probert Robert Alden Lee Baker General Sir William Thorndyke Walter Bingham
DoraFannie Brice	General Sir William Thorndyke
Stella	M. Deschamps
Shapiro Ezra C. Walck	Zotta Rennett Southard
Felix Noblestone	Johnson
Louis	OkiT. Tamamoto
Kotter Edwin Maxwell Wolter Harry Dumont David Meyer Charies Trowbridge Devlin Jack Sharkey	Johnson Harry Hadfield Oki T. Tamamoto Helen Maber Julia Dean Lady Millicent Thorndyke Alison Skipworth Madame Deschamps Camilla Dalberg Mme. Barrios Constance De Vois
Wolter Charles Trowbridge	Lady Millicent Thorndyke. Alison Skipworth
David Meyer	Madame Deschamps
Thomps John Wallace	Mane. Barries
Dan Ralph Belmont	THORDS AND BETTER
A LadyFrancesca Rotoli	WORDS AND MUSIC, musical revue, words
A GentlemanTrue S. James	said to be by Shakespeare and music by Beethoven.—Fulton, New York, December
RashkindJoe Smith	
Deviln Jake Thorpe John Waflace Dan Ralph Belmont A Lady Francesca Rotoli A Gentleman True S. James Rashkind Joe Smith Margolius Irving Kaufman Dubin Harry Goodwin	A Yogi Wellington Cross
	24, 1947. A Yogi Wellington Cross A Distinguished Playwright Frank Mayne A Famous Composer Ben Hendricks The Yogi's Assistant Harry Seymour A Commuter Gladys Logan A Stenographer Amna May Seymour A Gambler Jay Wilson A Theatrical Manager Richard Carle Eve Mildred Colle Helen of Troy Ellen Cassidy Ctroe Edythe Whitney Delilah Evelyn Monte
November Charles Dale Flo Frances Richards	A Famous ComposerBen Hendricks
Frost Kalman Matus Bedell James Cherry	The Yogi's Assistant
BedellJames Cherry	A Stonographon Amno May Soymour
WIDOW'S WEEDS, THE, comedy-drama of	A Gambler Jay Wilson
WIDOW'S WEEDS, THE, comedy-drama of rural life, in four acts, by Affred H. Brown.	A Theatrical Manager Richard Carle
	EveMildred Colby
Bruce Weston Theodore Westman, Jr.	Helen of TroyEllen Cassidy
Peachy JonesGrace Carlyle	Circe Edythe Whitney
New York, March 11. Bruce Weston	Delikah . Evelyn Monte Lucretia Borgia . Lillian Davis Madamella Pompadour . Dorothy Koffee Lola Montez . Evelyn Kerner
Mrs. ShattuckLisle Leigh	Madamella Pompadour Dorothy Koffee
Tonnio Wronn	Lola MontezEvelyn Kerner
Jack Clover Alpheus Lincoln Mrs. Helen Mabie Mildred Southwick	Cora PearlFlo Hart
	Gaby Delys
Boo Mande Ued. M. Craix Florence Wrenn Letha Walters Tip Banning Norman Hackett Mrs. Martin. Margaret Macklyn Ina Shattuck J. Jenkins	Cora Pearl Flo Hart Gaby Delys Marion Davies A Plain Clothes Man Harry Tanner
Tip BanningNorman Hackett	Gazzoleen Ray Dooley Al RadishWilliam Dooley
Mrs. MartinMargaret Macklyn	Inbad
Ina Shattuck J. Jenkins	
Silve Rin John I O'Hare	WORK FOR UNCLE SAM, war sketch, by
Ina Shattlick Jeff Sparks Jeff Sparks Silas Blin John J. O'Hara Matt Buell J. H. Price Nancy Buell Persis Atwood Smith	WORK FOR UNCLE SAM, war sketch, by Clara Lipman and Samuel Shipman.— Alhambra, New York, November 25.
Nancy BuellPersis Atwood Smith	Alhambra, New York, November 25.

YES OR NO, drama, in a prologue, three acts, and an epilogue, by Arthur Goodrich, produced by Anderson and Weber.—Murat, Indianapolis, October 14, 1917; Forty-eighth Street, New York, December 21, 1917.

Street, New York, December 21, 1917.

Eva Francis General Kent Kalman Maturate Willette Kershaw Margaret Vane Willette Kershaw Frank Wilozo

Donald Vane Frank Wilcox
Phil Watter Regan
Paul Derrick Byron Beasley
Dr. Malloy Halbert Brown MinnieEmilie Polini Jack Robert Kelly
Emma Marjorie Wood Tom John Adair, Jr.
Ruth Louis Bartlett Dan William Read
Ellen Margaret Lytle
Deach Malcolm Duncan Hooker John Butler
Kittle Bliss Milford Daniel Berry Frank Aberwald
Ruth Berry Alice Smyth
Nicholas Rankin Irving Dillon

YIP, YIP, YAPHANK, words and music by Lrving Berlin. Produced by the soldiers at Camp Upton.—Century, New York, August 19.

YOUNG GIRL'S ROMANCE, A. play. Produced by the Cecil Spooner Company.—Grand, Brooklyn, December 3, 1917.

YOUTH, comedy, in three acts, by Miles Malleson (only produced by the Stage Society, Court, London, March 26, 1916). Presented by the Washington Square Players.—Comedy, New York, February 20.

Douglas Hetherly Saxon Kling
Joe John King
Frank Denton Robert Strange
Ferris Edward Balzerit
Cecil Wainwright Arthur Hohl MayJay Strong
Antony GunnEdward F. Flammer Tom James Terbell
The Rev. John Hetherly Samuel Jaffe
Estelle Helen Westley

M CHAPAB, pantomime, by J. Garcia Pimental and Beatrice de Holthoir. Pre-YUM CHAPAB, sented by the Washington Square Players. -Comedy, New York, December 3, 1917.

ZIEGFELD FOLLIES of 1918, revue, in two acts and twenty-six scenes, lines and lyrics by Rennold Wolf and Gene Buck, music by Louis Hirsch, Dave Stamper, Irving Berlin and Victor Jacobi.-New Amsterdam, New York, June 18:

FIRES IN AMERICAN THEATRES.

December 8, 1917.—Strand, Spokane, Wash.,

severely damaged.

January 14.—Victoria, Dayton, damaged.

January 15.—Chicago Theatre, Chicago, destroyed.

May 20.—Clifford, Urbana, Ohio, destroyed, July.-Family, Rochester, damaged. August 8.—Pastime, Columbia, S.C., destroyed.

NEW THEATRES OPENED IN AMERICA.

January 7.—Pantages, Tacoma. Drama. January 28.—Norworth, New York. Drama. March 11.—Al. H. Woods, Chicago. Drama. March 19.—Liberty, Staten Island. Drama. April 1.— Henry Miller's Theatre, New York. Drama

May 13.—Diamond, New Orleans. Vaudeville and Pictures.

July.-Pantages, Spokane. Variety.

August 26.-Sam S. Shubert Memorial, Philadelphia. Drama.

September 9.—Central, New York. Drama. tember 16. — Metropolitan, Vaudeville September Brooklyn.

October 2 .- Selwyn, New York, Drama.

AUTHORS (PLAYS IN AMERICA) OF THE YEAR

AN ALPHABETICAL LIST OF AUTHORS, COMPOSERS, AND ADAPTORS, WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED BETWEEN DECEMBER 1, 1917, AND NOVEMBER 30, 1918, ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH AMERICAN ADAPTATIONS HAVE BEEN MADE.

ANDERSON, MARY.-" The Garden of Allah." ANSPACHER, LOUIS K.-" The Rape of

Belgium." BERGEANT EDWARD.—" Good Luck, Uncle Sam!" ATTERIDGE, HAROLD.—" Over the Top," "Sinbad," "The Passing Show of 1918."

BACON, FRANK.—" Lightnin'."
BAFUNNO, ANTONIO.—" The Magic Fiddle."
BAILEY, OLIVER D.—" A Stitch in Time,
"Over Here."

BAIRNSFATHER, BRUCE .- "The Better 'Ole.'

BAHR, HERMAN. - "Josephine," " The Master.

BARKER, GRANVILLE .- " Pan and the Young

Shepherd."

Shepherd."

BARON, WILLIAM LEE.—"Back to Earth."

BARTHOLOMAE, PHILIP.—"Over the Top,"

"Girl o' Mine."

"Over There."

BARRHOLOMAB, FLOWER,

"Girl o' Mine."

BARNES, HOWARD MCKENT.—"Over There,"
BARRETT, AUGUSTUS.—"Fancy Free,"

"Miss I-Don't-Know."

BARRY, TOM.—"The Barrier."

BEITH, MAJOR (Ian Hay).—"Getting

Together."

BELL, C. W.—"Parlour, Bedroom, and Bath,"
"When Regues Fall Out."

BENNETT, ARNOLD.—"Helen-with-the-High-Hand."

BERGSTROM, HJALMAR.—"Karen."
BERLIN, IRVING.—"The Cohen Revue, 1918,"
"Ziegfeld Foldes of 1918," "Yip, Yip,
Yarshank"

"Ziegfeld Folkes of 1916,

Yaghank."

BERNSTEIN, HENRI.—"Le Secret."
BESIER, RUDOLF.—"Her Country."

BISI-ON.—"The Grass Widow."

BJORKMAN, EDWIN.—"Karen."

BJORKMAN, EDWIN.—"Karen."

BJORKMAN, EDWIN.—"Karen."

BOLTON, GUY.—"Oh. Lady, Lady, "See
You Later," "The Girl Behind the Gun."

"Ask Dad," "Oh. My Dear,"

BOONE, KILPATRICK.—"The Kaiser, Barlarian of Germany."

BOOTH, JOHN HUNTER.—"Keep Her
Smiling,"

POOTH, JOHN HUNKARAN, Smiling,"
Smiling,"
BOWER, MARION,—"The Chinese Puzzle."
BRADLEY, LILLIAN T.—"The Woman on the Index."

Index."

BRALEY, BERTON.—"Toot! Toot!!"

BRAND, ALFRED.—"The Infernal Masculine."

BRIGHOUSE, HAROLD.—"Garside's Career,"

"The Maid of France."

BROADHURST, GEORGE.—"The Woman on the Index," "He Didn't Want to Do It."

BROADWAY, MRS. WALTER.—"Family Paida", BROADWAY,

BROWN, ALICE.—"The Hero."

BROWN, ALFRED H .- "The Widow's Weeds." BROWN, MARTIN .- "The Very Good Young Man.

BUCK, GENE.—"Ziegfeld Folkes of 1918." BUSSTERE, TADEMA.—"A Friendly Divorce." BYRNES, JAMES.—"Odds and Ends."

CAINE, HALL.—"The Iron Hand."
CAMPBELL, JAMES L.—"Some Daddy."
CARROLL, EARL.—"The Love Mill."
CARROLL, HARRY.—"Oh, Look!"
CARTER, LINCOLN J.—"An American Ace."
CARTON, R. C.—"The Eccentric Lord Comberdene," "The Off Chance," "Lord and Lady Algy."
CARYLL, IVAN.—"The Girl Behind the Gun,"
"The Canary."
CHAMBERS, C. HADDON—"The Saving

CHAMBERS, C. HADDON .- "The Saving

CHAMPLIN, STEPHEN GARDNER.—"Why
Not Me—a Woman?"
CHAUVENET, JULES.—"Girl of My Heart."
OLARK, EDWARD.—"Bruised Wings," "Not
with My Money."
CLEMENS, LE ROY.—"Watch Your Neigh-

bour."
CLIFFORD, MRS. W. K.—"The Likeness of the Night."
COHAN, GEORGE M.—"The Cohan Revue, 1918," The Voice of McConnell."
COLEMAN, ALTA MAY.—"Seven Up."
COOPER, ROI MEGRUE.—"Tea for Three."
COURTELINE, GEORGE.—"The Fine System."
COWAN, SADA.—"Pomp," "The Moonit Way."
CRONYN, GEORGE.—"The Sandbar Queen."
CRONYN, GEORGE.—"The Sandbar Queen."
CROSBY, EDWARD HOWARD.—"The Menace."
CROSMAN, GEORGE.—"For Our Boys."

CROSMAN, GEORGE.—"For Our Boys."
CROTHERS, RACHEL.—"Once Upon a T

OUSHING, HING, CATHERINE CHISHOLM,

DALE, ALAN.-" The Madonna of the Future.

DALRYMPLE, LEONA.—"David's Adventure."
DALY, ARNOLD.—"Democracy's King."
DARE, FRANK.—"Habit."
DAREWSKI, HERMAN.—"The Better 'Ole,"
DAVENPORT, BUTLER.—"The Silent Wit-

ness."
DAVIS, COLLIN.—"In and Out."
DAVIS, OWEN.—"The Arabian Nights,"
"Forever After."
DAVIS, "Fifteeney."
DE GRESAC, FRED.—"Fio-Fio."
DE HOLTHOIR, BEATRICE.—"Yum Chapab."
DE LA PASTURE, MRS. HENRY.—"Peter's
Mother."

DELF, HARRY.—"Some Night."
DE LIMA, C. A.—"A Second Look."
DE MATTOS, ALEXANDER TEIXEIRA—
"The Betrothed."

DERR BIGGERS, EARL.—"A Cure for Cur-DE VONDE, C. D.—"The Purple Poppy."

DITRICHSTEIN, LEO.—"The Matinée Hero."
DONNELLY, DOROTHY.—"Fancy Free,"
"The Riddle Woman."
DREISER, THEOFORE.—"The Girl in the Coffin"

Coffin

DUDLEY, BIDE.—"Odds and Ends."
DUMAS, ALEXANDRE.—"A Marriage of Convenience," "The Lady of the Camellias."
DUNCAN, WILLIAM CARY.—"Fiddlers venience," "The La DUNCAN, WILLIAM Three."

DUNN, EDWARD DELANEY .- "Midnight."

EDESON, ROBERT.—"Love's Lightning."
ILLOT, ARTHUR.—"The Better 'Ole."
ELV, LEWIS B.—"High and Dry." ELY, LEWIS B.—"High and Dry. EVANS, LARRY.—"Someone in the House."

FECKHEIMER, PTE: RICHARD .- "Good-bye,

FERRIS, MABEL.-" Another Man's Shoes." FISHER, Bond." PARKER .- "Mother's

FLEXNER, ANNE CRAWFORD .- " The Blue Pearl.

FOOTE, JOHN TAINTOR.—"Flying Colours."
FORDE, HAL.—"Muggins."
FRANCIS, ALFRED.—"The Love Mill."
FRANKLIN, EDGAR.—"Keep Her Smiling."
FREUND, E. WASHBURN.—"Josephine." FRASER-SIMSON, HAROLD.—"The Maid of the Mountains."

FRIML, RUDOLPH.—"Sometime," "Glori-

FULTON, MAUDE .- "Mary; or, A String of Beads."

GATES, ELEANOR .- "The Darling of the

GLASPELL, SUSAN.—"Suppressed Desires,"
"Close the Book."
GLASS, MONTAGUE.—"Why Worry?"

GLAZER, BENJAMIN F.—"The Master."
GODFREY, JOHN.—"Odds and Ends."
GOLDEN, JOHN L.—"Flying Colours,"
"Everything."
GOLDENBURG, MRS. WM. SMITH.—"Uncle

Sam

GOLDENBURG, WM. SMITH.—"Uncle Sam." GOLDSMITH, MILTON. — "The Little Brother.

ECKERT. - "Why GOODMAN, Worry?" JULES

GOODRICH, ARTHUR.—"Yes or No."
GORDON, KILGOUR.—"Enemies Within."
GORDON, LEON.—"Watch Your Neighbour."
GRAHAM, HARRY.—"The Maid of the Mountains."

GREGORY, FRANK J.—"Muggins." GRUNDY, SYDNEY.—"A Marriage of Convenience."

GUITRY, SACHA,-" Sleeping Partners."

HAMILTON, COSMO.—" She Burnt

Fingers."

HARBACH, OTTO.—'Going Up."

HARBACH, OTTO.—'Going Up."

HARBACH, OTTO.—'Going Up."

HARBACH, OTTO.—'A Place in the Sun."

HARLING, W. FRANKE.—"Pan and the Young Shepherd."

HARRIS, CURRA.—'A Cure for Curables."

HARTLEY, RANDOLPH.—"The Daughter of the Forest."

HARWOOD, H. M.—"Billeted."

HASTINGS, NED.—"Uncle Sam."

HATTON, 'FANNY.—"The Indestructible Wife," "Squab Farm," "The Walk-offs."

HATTON, FREDERIC.—"The Indestructible Wife," "Squab Farm," "The Waik-offs. HAZELTON, GEORGE C.—"Pack Up You Troubles." Indestructible

HEIN, SILVIO.—"Flo-Flo," "He Diàn't Want to Do It," "Miss Blue Eyes." HELBURN, "THERESA.—"Crops and

HELBURN, THERESA. — "Crops and Croppers."
HEMMICK, MRS. CHRISTIAN.—"When a Woman Loves."
HENRY, O.—"Roads to Destiny."
HERBERT, VICTOR.—"The Only Girl."
HEWLETT, MAURICE.—"Pan and the Young Shepherd."
HICHENS, ROBERT.—"The Garden of Allah."
HILLIARD, ROBERT.—"A Prince There Was."

Was."

HIND, C. LEWIS.—"Freedom."

HINES, ARLINE VAN NESS.—"Her Honour,"

"The Mayor."

HINKLEY, LAURA.—"Another Man's Shoes."

HIRSCH, LOUIS A.—"The Grass Widow,"

"The Rainbow Girl," "Going Up," "Back Again," "Ziegfeld Follies of 1918," "Ask Dad," "Oh, My Dear."

HIRSCHBIEN, PERCY.—"In the Dark."

HOBART, GEORGE V.—"Back Again," "Just Around the Corner," "Loyalty," "The Drums," "Miss Blue Eyes," "Stop that Man."

Man.

Man."
HOBBLE, JOHN LESSING.—"Daddies."
HCFFMAN, AARON.—"Friendly Enemies,"
"Nothing but Lies."
HOLLEY, HQRACE.—"Her Happiness."
HOUVER, BESSIE R.—"The Winning of Ma."
HOPKINS, ARTHUR.—"Moonshine."
HOPWOOD, AVERY.—"Double Exposure."
HOPWOOD, AVERY.—"Double Exposure."
HOUSUM, ROBERT.—"The Gypsy Trail."
HOWE, FRANK, JUN.—"Tiblie."
HOWARD, JOSEPH E.—"In and Out."
HOWARD, WALTER.—"Seven Days' Leave."
HUBBELL, RAYMOND.—"The Kiss Burglar,"
"HIGHES, RUPERT.—"Toot! Toot!!"
HURD. JAMES.—"The Better 'Ole."
HYMER, JOHN B.—"Realisation."

EN, HENRIK.—"The Wild D"Hedda Gabler," "A Doll's House." IBSEN. Duck."

JACKSON, RAY LEE.—"Friends Invited."
JACOBS, HARRY ALLAN.—"Some Daddy."
JACOBI, VICTOR.—"Ziegfeld Follies of 1918."
JAMES, BENEDICT.—"The Little Brother."
JANNEY, SAMUEL.—"Midnight."
JEROME, JEROME K.—"The Rainbow Girl."
JESSE, F. TENNYSON.—"Billeted."
JOHNSTONE, ALEXANDER.—"Fiddlers

Three.

JOLSON. AL.—"Sinbad."
JONES, HENRY ARTHUR.—"The Triumph of
the Philistines."

KANE, WHITFORD.—"My Dark Rosaleen." KAPLAN, SAMUEL.—"The Critic's Comedy." KAUFMAN, GEORGE S.—"Someone in the House."

KEIGHTLEY, MABEL S.—"Bottled Babies."
KELLEY, ANTHONY PAUL.—"Three Faces

KELLESSAR, M..-"The Ingrate."
KENNEDY, CHARLES RANN.-"The Army
with Banners," "The Servant in the

House." KERN, JEROME.—"Toot! Toot!!" "Oh, Lady, Lady," "Rock-a-bye, Baby," "Head Over Heels:"

KERNELL, PTE. WILLIAM B.—"Good-bye,

KETTERING, RALPH THOMAS.—"The Girl He Left Behind," "The Greater American." KING, BARTON.—"The Man They Left Behind."

KISTEMAEKERS, HENRI .- "Where Poppies

Boom."

Boom. "

RNIGHT. PERCIVAL.—" A Trench Fantasy."

KNIGHT. PERCIVAL.—" Tiger! Tiger!!

KNOBLOCK, LDWARD.—" Tiger! Tiger!!

KROWS, ARTHUR EDWIN.—" Fisherman's

KUGELMAN, F. B .- "The Hermit and His Me-stah.

KUMMER, CLARE.—" Be Calm, Camilla."
FANE, PETER B.—" The Land Over Yonder,"
"Cappy Ricks."

LACOSTE, LUCIE.—"Shadows."

LAMB, ARTHUR J.—"Girl of My Heart."

LAMB, ARTHUR J.—"Girl of My Heart."

LAMBES, FREDERICK.—"The Copperhead."

LAVEDAN, HENRI.—"Service."

LAWBENCE, VINCENT.—"The Girl Outside."

LETTZBACH, ADEJANE.—"Success."

LIEBER, ALLEN.—"The Submarine Attack."

LIEBLER, THEODORE A., JUN.—"Success."

LIPMAN, CLARA.—"Work for Uncle Sam."

LION, LEON.—"The Chinese Puzzle."

LIPMAN, CLARA.—"Over Here."

LIPMAN, CLARA.—"Over Here."

LIPMAN, CLARA.—"Over Here."

LIPMAN, CLARA.—"The Chinese Sam."

LIPMAN, CLARA.—"Over Here."

LIPMAN, CLARA.—"Over Here."

MACK, WILLARD.—" Blind Youth," "I.O.U.,"
"The Big Chance."

MACKAY, ROBERT MEARS, -" The Liberty

MACLAREN, DONALD.—"Two Pairs."
MADDEN, RICHARD. — "Where Things Happen."

MAETERLINCK, MAURICE. - "The trothed."

HOLDER, MALLOY, JOHN.—"Some Bride.
MALLOY, JOHN.—"Some Bride.
MALLESON, MILES.—"Youth."
MALTBY, H. F.—"The Laughter of Fools,"
"The Rotters."
MANNING, CHARLES.—"Over the Top."
MANNING, CHARLES.—"Happiness,"

MANNING, CHARLES,—"Over the Top."
MANNING, J. HARTLEY.—"Happiness,"
"Getting Together."
MAPES, VICTOR.—"The Liberty Gun."
MAPES, VICTOR.—"The Liberty Gun."
MARTAN, MAX.—"Seven Days' Leave," "The
Rape of Belgium."
MARTIN, HELEN R.—"Tillie."
MAYO, MARGARET.—"Rock-a-bye, Baby."
MICCARTHY, JOSEPH.—"Oh, Look!"
MICDONOUGH, GLEN.—"The Kiss Burglar,"
"Hitchy-Koo, 1918."
MCGOWAN, JOHN.—"Some Bride."
MCGOWAN, JOHN.—"Some Bride."
MEANEY, LOTTIE D.—"A Stitch in Time."
MEANEY, LOTTIE D.—"A Stitch in Time."
MEANEY, LOTTIE D.—"Seventeen," "Peg of
Peacock Alley."

Peacock Alley."

MEGRUE, ROI COOPER.—"Where Poppies Bloom."

MELROSE, GEORGE.—"On the High Seas." MELTZER, CHARLES HENRY.—"The Big MELTZER,

MERRILL, FENNIMORE.—"Her Bit." MERRILL, SERGT. LOUIS G .- "Good Luck,

METCALFE, ELIZABETH TYREE.—"Starting Something."
MILNE, A. A.—"Belinda."
MITCHELL, DODSON.—"The Lambs' Gambol."

MOELLER, PHILIP.—"The Beautiful Legend of Pokey; or, The Amorous Indian."

MONTGOMERY, JAMES.—"Oh, Look!"

"Going Up." JAMES. — "Oh, Look!"
MOORE, CARLYLE.—"The Unknown Purple."
MORSCO, OLIVER.—"Gosh! We're All
Friends."

MORTON, MICHAEL.—"Remnant."
MUMFORD, ETHEL WATTS.—"Sick-a-Bed."
MURFIN, JANE.—"Information, Please."

VIN, ARTHUR.—"The Daughter of the Forest." NEVIN, NICCODEMI, D .- " Remnant."

NOLL, JOSEPH "Birds of Prey." NORDSTROM, FRANCAS. - "It Pays to Fart." NUCLNT, J. C.- "Man-Power."

O'CONNOR, FATHER J. F. X .- " The Mystery

O'NILLL, EUGENE.—"The Rope," "'Lie" OSBORNE, HUBERT,—"April," "The Goo Men Do." " The Good

O'SHEA, MONICA BARRY .- " The Rushlight."

PAGE, AUSTIN.—" By Pigeon Post."
PARENTEAU, ZOEL.—" Posiow the Girl."
PATCH, WILLIAM MOORE.—" The Greater PATCH, Hero."

PATPLESON, ADA .- Love's Lightning."
PAULITON, E. Fo.Flo.
PAULITON, EDWARD A. "Teil That to the
Marines."

PEARSON, HUMPHREY W.-" Blest Be." PEPPLE, ED.-" Maggie."

PERCIVAL, House." WALTER. -" Someone

ILIPP, ADOLPH.—" Tell That PHILIPP. to the-

PHERPOINT, MABEL.—"Realisation."
PIMENTAL, J. GARCIA.—"Yum Chapab."
PINSKI, DAVID.—"Forgotten Souls Michal.

POLIOCK, CHANNING.—"The Grass Widow,"
Roads to Destiny," "The Crowded Hour,
POTTER, PAUL M.—"The Purple Poppy."
PRICE, MLONZO.—"The Magic Fadde."
PRYCE, RICHARD.—"Helen-with-the-High-Hand."

RABINOWITSCH, SOLOMON J .- "She Must

RABINOWITSCH, SOLOMON J.—" She Must Marry a Doctor,"
RADIN MAX.—" Come Across."
REID, HAL.—" How to Hold a Husband."
RENAUD, JACQUES.—" Love Forbidien."
REYNOLDS, HERBERT.—" Rock a-bye, Baty."
RHODES. HARRISON.—" Mr. Barnun."
RICE, EDWARD EVERETT.—" Naposeon."
RICE, LIEUT. GITZ.—" Getting Together."
ROBINSON, LENNOX.—" Harvest."
ROBINSON, LENNOX.—" Harvest."
ROBBERG, SIGMUND.—" Over the Top."
"Sinbad," "The Passing Show of 1918."
ROSE, EDWARD E.—" Penrod," "Cappy Ricks."

ROSENBERG, JAMES N .- "The Return to Mutton.

ROYLE, EDWIN MILTON.—"The Committee on Admissions."

SAWYER, RUTH.—"The Awakening." SCHNITZLER, DR. ARTHUR.—"The Big

SCHWARTZ, JEAN .- "The Passing Show of

SELWYN, EDGAR.—"The Crowded Hour."
SHEEHAN, PERLY.—"Efficiency."
SHELDON EDWARD —"The Lady of

SHELDON, EDWARD.— The Lady of the Camellias," "The Garden of Paradise." SHIPMAN, LOUIS EVAN,—"The Fountain of Youth."

Youth."
SHIPMAN, SAMUEL.—"Friendly Enemies,"
"Over Here." "Work for Uncle Sam."
SINCLAIR, MARJORIE.—"The Only Son."
SKINNER, CONSTANCE LINDSAY.—"Good Morning, Rosamund."
SLOANE, BALDWIN A.—"Look Who's Here."
SMITH, HARRY B.—"The Canary," "Look Who's Here."
SMITH, HARRY JAMES.—"The Little Teacher." Youth.

SMITH, Teacher

Teacher."

SMITH, WINCHELL.—"Lightnin'."

SPOTTISWOODE. SYBIL.—"Her Country."

ST. ALBIN.—"The Grass Widow."

STAMMERS. FRANK.—"Back Again."

STAMPER, DAVE.—"Ziegfeld Follies of 1918."

STANGE, HUGH STANISLAUS.—"Seventeen,"
"Peg of Peacock Alley."

STEVENS, ASHTON.—"Mary's Way Out."
STRONG, AUSTIN.—"Three Wise Fools."
STUART.WHYTE, F.—"Robinson Crusoe."
SWAN, MARK.—"Parkour, Bedroom, and
Bath," "She Walked in Her Sleep."
SWARTOUT, NORMAN LEE.—"Fisherman's

Luck."

SWERLING, JO.—"One of Us."
SWETE, E. LYALL.—"Freedom."
SWOPE, HOWARD WHITNEY.—"In and Out.

SZULC, JOSEPH .- "See You Later."

TARKINGTON, BOOTH .- "Seventeen," "Penrod."

TELLEGREN, LOU.—"Blind Youth."
TERRY, J. E. HAROLD.—"General Post,"
"The Man Who Stayed at Home."
THOMAS, A. E.—"The Matinée Hero."

"The Man Who Stayed at Home.
THOMAS, A. E.—"The Matinée Hero."
THOMAS, A. UGUSTUS.—"The Copperhead,"
"David's Adventure."
THOMAS, BERTE.—"My Boy."
THOMPSON, MARAVENE.—"In a Net."
TIMBERG, HERMAN.—"Over the Top."
TOLISTOY, LEO.—"The Living Corpse."
TOURS, FERANK.—"Girl o' Mine."
TREMAYNE, W. A.—"The Alien."
TREYNOR, BLAUR.—"Some Bride."
TROUBETZKOY. PRINCESS (AMELLE RIVES). TROUBETZKOY, PRINCESS (AMELIE RIVES).

—" Allegiance."
TROUBETZKOY, PRINCE.—" Allegiance."
TURNBULL, HECTOR.—" I.O.U."

VACHELL, HORACE ANNESLEY.—"Humpty Dumpty."
VALVERDE, QUINITO.—"A Night in Spain."
VAN BUREN, A. H.—"Enemies Within."
VANZYPE, GUSTAVE.—"La Suveraine."

WALKER, STUART.-" Jonathan Makes a Wish.

WALTER. EUGENE .- "The Heritage."

"Nancy Lee." WEBB, KENNETH.—"The Best Sellers," "Art's Rejuvenation," Garden."

WEBB, ROY.—"The Best Sellers," "Art's Rejuvenation," "A Japanese Garden." WELLS, CHARLOTTE E.—"The Riddle

Woman. WEST, ROLAND.—"The Unknown Purple." WESTERTON, FRANK H.—"A Prince There

WHITMAN, LAWRENCE .- "A Cure for Cur-

WILBUR, CRANE.—"The Love Liar," "The WILBUR, CRANE.—"The Love Liar," "The Common Cause."
WILDE, OSCAR.—"An Ideal Husband."
WILDE, PERCIVAL.—"Mothers of Men."
WILLIAMS, JESSE LYNCH.—"Why Marry?"
WILLIAMSON, HORACE G.—"Uncle Sam."
WILSON, H. CROWNIN.—"Nancy Lee."
WINSLOW, HERBERT.—"Just Around the Corner."

WISE, THOMAS.—"Mr. Barnum."
WODEHOUSE, P. G.—"Oh, Lady, Lady,"
"See You Later," "The Girl Bebind the
Gun," "Ask Dad," "Oh, My Dear."
WOLF, RENNOLD.—"The Grass Widow,"
"The Rainbow Girl," "Ziegfeld Follies of

1918. WOODWARD, MATTHEW C .- "Over the

Top. WOOLF, EDGAR ALLAN.—"Head Over

WOOLF, EDGAR ALLAN.—"Toot! Toot!!"
"Rock-a-bye, Baby."

Rock-a-bye. Baby."
RALL, LECHMERE.—"The Man Who WORRALL, LECHMI Stayed at Home."

YOUNG, RIDA JOF "Miss I-Don't-Know. JOHNSON .- "Sometime," YORK, JULIE.-" Man-Power."

AMERICAN OBITUARY.

DECEMBER 1, 1917, TO END OF NOVEMBER, 1918.

Affleck, Mrs. Edward T., singer. Toledo, Ohio,

actress. New York, November 3. Allen, Jennie, Alvin, Mercedes, vaudeville artist. burg, Miss., June.

burg, Miss., June. Arden, Edwin, actor. Aged 54. New York, October 16.

Arline, Annie, actress. New York, July 27.
Armstrong, James J., booking agent. Age
62. Jersey City, February 3. Aged

Arnold. Richard, musician. Aged 73. New

Aged 40. Los

Arnold, Richard, Inductibil. Aged 15
York, June 21.
Arthur Lee, playwright. Aged 40
Angeles, December, 1917.
Asbury, W. S., former musician A
Ottumwa, Ia., July 11.
Aveling, Edward Willett, vaudeville
Aged 30. New York, October 13. Aged 44. artist,

Bagley, Robert A., former theatrical producer. Aged 65. New York, January 28. Bailey, Molly (Mrs. A. H., Hardesty), circus proprietress. Aged 82. Houston, Tex.,

October 2.

Barelay, Delancy, actor. New York, December

9, 1917.
Barnabee, H. C., actor. Aged 84. Jamaica
Plain, December 16, 1917.
Barnon, Charles, 10rmer actor. Aged 76.

Boston, February 13.

Bassett, Russell, actor. Aged 72. New York,

May 8.
Beeson, Thomas J., comedian. Aged 56. Coney

Island, February 18.

Bennett, Charles W., manager. Aged 45. Jersey City, N.J., January 3.

Benton, Jay, dramatic critic. Aged 49. Boston, June.

June.

Bishop, Mrs. Josephine (Jennie Parker), former actress. Aged & Dhibadelphia, May 28.

Bittner, William B., actor and manager. Aged 52: New York, July 4.

Bixby, Frank, theatrical manager, producer, and director. Aged 68. New York, Febru-

ary 8.

ke, Arthur J., financial manager. Phila-delphia, October. keney, William, former orchestra leader.

Blakeney, William, Jones New York, February 8. Blett, Cleda Udora, actress. York, December 25, 1917. New Aged 22.

Boardman, True, a Angeles, October. Aged Los

Bonheur, Lucien, manager. Aged 54. New

York, August. Frow, Robert E., manager. Aged 33. Phila-delphia, October 3.

desphia, October 5.
Bowser, Cecil, actor. Fort Wayne, May 28.
Boyle, John Francis, actor and singer. Aged 45. New York, March 8.
Braman, Charles E., actor. Aged 44. Terre Haute, Ind., February 16.
Brooks, Una, actress. Cleveland, O., Novem her 26.
Brown, Colonel T. Alston, former manager

and agent Aged 80. Philadelphia, April 2.

Bruce, Lilian (Mrs. Lilian Stilson Phillips), former actress. Brooklyn. August 22. Bryson, William G., actor. Aged 41. Boston,

September

Burke, J. Frank, actor and stage director. Aged 50. Los Angeles, January 25. Bush, John L.; vaudeville artist. July 24. Burns, Bernsdetta, actress. Kansas (4ty.

Mo., August 6. Buskirk, Frederick, vaudeville artist. New York, March 10. Byron, Benny, vaudeville artist. Chicago,

September.

Cahill, May, vaudeville artist. Aged 24. Chicago, August 11.

Callahan, Joseph, actor. Los Angeles, December 20, 1917.
Camp, M. Ralph, manager. Boston, September.

Camp. M. Raiph, manager. Boston, September. Campbell, Charles J., playwright. Aged 60. New York. February 27. Campbell, J. W., former advance agent. Bedford, Va., October. Cameron, Peggy, actress. Boston, September 25 Carey, Joseph P., actor. Aged 47. New York, May 31. Carl Lyle, John, actor. Aged 60. New Rochelle. July 25. Carmichael, Ermina, vaudeville artist. Aged 23. Minneapolis.

23. Minmeapolis,
Carroll, Charles A., actor. Aged 47. New
York, December 3, 1917.
Carroll, Edna, musician. Aged 36. New York,
December 8, 1917.
Carter, Carl vaudeville artist. Chicago,

February 1. Carter, Robert Peyton, actor. Monrovia, Cal.,

June Castle, George, manager. Aged 67. Miami.

Fla., December, 1917. ve, George, vaudeville artist. Boston,

Mass., March 17.
Chapin, Benjamin Chester, actor and lecturer.
Aged 44. Liberty, N.Y., June 2.
Charters, Charles, actor. New York,

January 18.

January 18.
Chase, Sergt. Dave, actor. Camp Lee, Petersburg, Va., September 26.
Chester, Mrs. Sam K., former actress. Aged 78. Staten Island, April 2.
Clapham. Harry J., theatrical manager. Aged 77. Flemmingsville, N.Y., February 19.
Clarke, Birchet, former Press agent. Aged 85. Flatbush, L.I., July 4.
Clarke, Henry G., former actor. Aged 77.
New York, April 12.
Clayton, Sergt. Jerry, actor. August 16 (killed in action).

in action).

Clifton, Cathleen B., actress. Aged 37. New Vork, March 29. Cleef, Augustus Van, writer upon art and the drama. Ward's Island. February 14. Collins, Marie Barrett (Mrs. George W. Collins) actress. St. Louis, January 22.

Dan, actor. Collver. Aged 65. Chicago. March 30. Connelly. Thomas J., actor. Aged 26. Killed

in action in France,

Conroy, former circus clown. Aged 59. Brooklyn, January 3.

Converse, Charles Crozart, composer. Aged 86. Englewood, N.J., October 18.

Cook, Lillian, actress. Age 19. New York, March. Portland, Oregon,

Cook, Pearl L., actress.
December 16, 1917.
Cooley, Hollis E., manager.
York, August 2. Aged 59.

oley, Lillian (Mrs. Hellis Cooley), actress and vocalist. Great Kills, Staten Island. Clookey, February 6.

Course, John, musician. Aged 23. Trenton,

Courtleigh, Wm., jun., actor. Aged 26. Phila-delphia, March 13. Cowper, William C., actor. Aged 65. June 13.

Crauford, Russell, actor. Aged 71. New York. November 25.

Cross, Will H., actor. Chicago, May. Crotty, Joe, vaudeville artist. Columbus, O.,

July 12.

D'Acre, Louise, vaudeville actress. Aged 48
New York, September.
Dahn, William, vaudeville artist. Aged 49.
Springfield, Ill., July 9.
Darling, Ruth (Mrs. Chester Franklin), actress
San Francisco, September.
Davenport, Edgar Loomis, actor. Aged 56.
Dorchester, Mass., July 25.
Davies Watilds operatic and concert singer. A ged 48.

Davies, Matilda, operatic and concert singer. New York, February 11. Davis, Mrs. Mary, former actress. Aged 72. Hornell, N.Y., June 24. Dawn, Billy, vaudeville artist. Springfield, Ill.,

July 19.

De Lesser, Alfred M., former actor. Aged 55.

Brooklyn, N.Y., September 9.

Philadelphia.

Dempsey, James A., song writer. Philadelphia,

October 12. and

Dickerman, Goodwal, actor, vocalist, dramatic instructor. Omaha, March Dingwall, A. W., manager. Aged 61. York, July 27. York, July 27. Dixon, Joe, actor

New York. Aged 42. December 27, 1917. Dobson, Thomas, musician.

Aged 29. New

York, November 25.
Donald, Arthur S. August
Donohue, George, clown. Hammond, Ind.,

July 6.

Doolin, George, vaudeville artist. Aged 26.
Rochester, N.Y., October 11.
Dougherty, Hughey, former minstrel. Kirkbrides, Philadelphia, August.
Doughas, Virginia, actress. Minneapolis, Minn.,

March 20.

March 20.

Dow, Max, vaudeville artist, New York, June 1.

Downer, John (Cpt. John Downer Yount),
actor. Aged 38. Camp Wadsworth,
February 14.

Drew, Sidney Rankin, motion picture director.
Aged 27. May 18. Killled in action.

Duffly, Michael, vaudeville artist. Aged 43.
Pittsburgh, December 22, 1917.

Dunn, Arthur, agent. Milwaukee, July.

Earle, Bessie (Mrs. Val Vino), singer. 55. Pottsville, Pa., September 18.

Eberts, Fred C., manager. Aged 44. January 23.

City, December 25, 1917.

Edel, Harold E., manager. Aged 29. Nov.

York, November 3. Edgard, Louis, actor. Aged 38. New York, December, 1917. Eddy, Jerome H., theatrical Press agent. Aged

83. Brooklyn, N.Y., June 7. Elliott, Winnie, vaudeville artist.

New York. February 25.

Ellwood, William (Billy), business manager.
Pittsburgh, Pa., June 2.
Enoch, Harry, minstrel. Aged 86. Philadelphia, November 30.
Erwood, Robert J., actor and manager, Greenridge, Staten Island, December 13, 1917.

Fairchild, Roy, actor.
O., April 29. Aged 42.

Feinler, Louis A., musician. Aged 65. Wheeling W. Va., April 14.
Felix, Frank, musician. Tillson, Ulster County, New York, January.

Ferguson, Terry, actor. Aged 57. N.Y., December 7, 1917. Findlay, John, actor. New York, Fisher, George H., manager. Fo Aged 57. Buffalo. April 9.

Fort Wayne, January 23.

Fisher, Mrs. Jennie, former actress. 31. Staten Island. May 3. Fohs, Professor Alfred D., bandmaster.

Aged 58. New York, May.
Foil, Harry Gil (Frank B. Graff), actor.
shore, L.I., August 10.
Ford, John, former vandeville artist.

New York, March 5.

Foy, Mrs. Eddie, actress. Rochelle, N.Y. June 14. Aged 48 New

France, Sydney, vaudeville artist. Seton, May. Frankel, Gus, actor. Aged 56. New York,

May 14.
Fraser, Eugene, actor. Aged 48. Brooklyn, N.Y., February 17.
Friebus, Theodore, actor. Aged 45. New York,

Galvani, Joseph, actor. Cincinnati, October 11. Gardner, May, vaudeville artist. Aged 23.
North Hackensack, N.J., June 21.
"Gerald" (of Moore and Gerald), vaudeville artists. Spokane, May.
Gièl, Edith, actress. Brooklyn, October.

Giller, James, theatrical producer. Aged 66.
Somerville, Mass., March 10.
Gillespie, Edward Charles, actor. Aged 44.
New York, July 23.
Gill, Capt. Robert S., actor. Paris, September 9.

ber 23.

Gilmore, Dwight O., manager. Aged 80. Springfield, Mass., June 10.

Golden, Anna Carson (Mrs. Mayer Lautz), actress. Cincinnati, October.

Goodman, Lieut. Kenneth Sawyer, playwright.

Chicago, November.
Gorton, Lew H., actor. Neenah, Wis., January 11.
Graff, Genia de Arla, Singer. Camp Humphreys, Virginia, October.

Gray, Gloria, actress. Aged 18. Walla Walla, Wash., April 4.

Grey, Leonard, actor. Aged 56. New York, August 3.

Griffin, Emma, actress. Aged 44. Chicago, August 28.

Hale, Walter, actor, artist, and war cor-respondent. Aged 49. New York, December, 1917. Hall, Lallie, vaudeville artist.

New York. September

Hamilton, Leah, actress. October 16. Hamilton, Virginia Marshall, actress. 27. New York, August.

Hampton, Albert Russell, actor. Ware, Mass...

June 24.

Hardesty, Mrs. A. H. (Molly Baily), former actress. Houston, Tex., October. Harding, Charles, actor. Aged 58. New York,

November 4. Harold, Donald, actor. Baltimore, January 24. Harold, Mrs. May Thompson, former actress. Aged 79. Baltimore, February 6.

Harris, Charles E., actor and stage manager. Aged 35. Lake Saranac, April 27.

Harrison, Neva, actress. Aged 46. New York, August 28.

Hart, William J., song writer. New York, August 9.

Haydock, John, actor. Aged 74. New York, January 19

Hedges, Mrs. Fred, actress. New York, November 3. Held, Anna, actress. Aged 45. New York.

August 19. Helston, Gussie, vaudeville artist. July 8. Brooklyn.

Helston, Gussie, vaudeville artist. Brooklyn, July 8.

Henry, Charles W., manager. North Ferrisburg. November 14.

Herhert, Harry Maurice, actor. Aged 50.
New York, February 7.

Henry, Charles W., author and artist. North Ferrisburg, Vt., November 14.

Hinckley, William, actor. Aged 23. New York, May 4.

Hines, William E., vandeville artist. Aged 60. New York, December 13, 1917.

Hodges, D. B., former advance agent. Aged 88. Bedford, Va., October 17.

Holcomb, Burt H., showman. New Rochelle, N.Y., January 13.

Holman, Alfred D., actor. Aged 65. London, Can., September 14.

Holmes, Capitola, actress. Aged 17. New

Can., September 14. Holmes, Capitola, actress.

Aged 17. New York, May 2. mes, W. Hedge, manager. Albany, N.Y.,

Holmes, W

Horn, Clara, actress. Kensington, Pa., October. Howell, Earl, actor. Aged 42. Boston, July 18. Huber, Harry, actor. El Dorado, Kan., June 4. Hunter, Thomas Marion, actor. Worcester, Mass., March 4.

Irwin, Erina, actress. Aged 22. New York, June 21.

Isaacsou. Mark N., violinist. Aged 62. Brooklyn, N.Y., June 20.

Jackson, Billy, producer and former actor. Little Rock, Ark., March 10. Jacobs, Maurice, manager. Brooklyn, N.Y.,

March 6. Karmont, Charles, actor. Aged 40. Troy, N.Y. Kaufman, Joseph, former actor and director of motion pictures. Aged 35. New York,

February Krause, Otto H., manager. Aged 59. Bedford. Va., February 28.

Lamb, Frank E., actor and stage director.

New York, February 5.
Lamar, Al. (John A. Ryder), manager and actor. New York, June 12.
Lawrence, W. B., manager. Aged 48. Winnivers, Manitche Lune.

Lawrence, W. B., manager. Aged 48. Winnipeg. Manitoba, June.
Lee, Frankie (Mrs. Frankin Lee Prentice), actress. Aged 37. New York, December 12, 1917.

Leester, Richard (Bob Watts), actor. Nichols, November 4.

Leo, Jose, actor. Eb Dorado, Kan., June 4.
Leonard, Harry W., former actor and singer.
Aged 55. Now York, January 21.
Lewis, Albert J. (James Edwards), actor. Los
Angeles, May 23.
Licalzi, Mitchell, manager. Aged 42. Chicago,

August 6.
Lipzin, Mme. Kenny, actress. Aged 63. New York, October 12.
Lockwood, Harold, actor. New York, Octo-

ber 27. Long, Freemont, former showman. Aged 65.

Columbus, O., March 13. Lorraine, Fred F., advance agent. Hagerstown, Pa., October.

Lotto, Arthur A., actor, manager, and news-Tacome, Wash. paper man, Aged 54. January 19.

Ludick, M. former theatrical manager. Chicago, November

Lyon, Damon, actor. Aged 55. White Plains, N.Y., July 5.

Macdona, Harry, actor. Philadelphia. March 30.
McCarthy, Edward Lionel, vaudeville artist.
Aged 27. Bullalo.
Mack, Edward J. (M'Dermott), vaudeville

ek, Edward J. (M'Dermott), vandeville artist. Aged 38. Pine Bluff, Ark., Decem-

ber 7, 1917. dden, Arthur, vaudeville artist. Madden,

Memphis, Tenn., November 18.
Maddern, Richard H., musican. Aged 78. New
York, December 24, 1957.
Magle, Mrs. Katherine Fisher, former actress.

Magle, Mrs. Katherine Fisher, former actress. Ased 85. Brooklyn, July.
Mann, W. E., theatrical producer. Fennville, Mich., December 15, 1917.
Mansfield, Richard Gibbs, actor. Aged 20. San Antonio, Tex., April 3.
Marble, Ellien Bioom, actress. Aged 69. Staten Island, January 14.
Mark, Mitchell H., motion picture exhibitor. Buffajo, N.Y., March 20.
Marriott, Charless, actor. Aged 58. Los Angeless, December 3, 1917.
Marshall, Charles A., manager, Duluth, Minn.

Marshall, Charles A., manager, Duluth, Minn. October.

Mason, Lowell, manager. Aged 69. Bayport,

L.I., May 17.

Lil., May 17.

Mastbaum, Stanley V., picture theatre manager. Aged 38. Philadelphia, March 7.

Matthews, Robert, actor. Aged 46. New York, October 20.

Maurice, Mary, actress. Port Carbon, Pa.,

Mayer, Marcus, manager, Aged 77. Amity-wille, L.I., May 8. McCabe, George F., actor. New York, Decem-ber 7, 1917.

McCarthy, Lawrence J., manager. Aged 57.
Boston, April.
McCourt, John J., vaudeville artist. Aged 50.
New York, June 6.
McCree, Junie, actor. Aged 52. New York,

January 13.

January 15.

McDonald, Alex. A., business manager and advertising agent. Aged 56. Ocean City, Md., July 20.

M'Henry, Charles F., actor. Aged 28. June 8.

M'Kee, William, actor. Aged 56. New York,

January 3.

McNess, Willmot, vaudeville actor.

New York, January.

McGarry, Billy, vaudeville artist.

Philadelphia, May 23.

Aged 31.

McGinn, Francis, actor. Aged 42. New York, February 16. Vutcheon, Walter, manager and advance

McVutcheon, Walter, manager and account of the McVutcheon, Walter, manager and agent. Bath Beach, Brooklyn, October 3. Melarkey, William J., manager. Aged 32. New York, March.

Meldon, Percy, stage director. Trenton. June. Merwin, Ray, vaudeville agent, Chicago. February 19.

Milliken, Sandal liken, Sandar (Caracs) actress. New Haven, April.

Miron, Joseph, singer.

March 27.

March 27.

Mitchell, Lorey, vaudeville artist. Little Rock, Ark., May 15.

Mitchell, Maggie (Mrs. Charles Abbott), actress. Aged 86. New York, March 22.

Moflatt, Clinton W., theatrical producer and agent. New York, June 6.

Morrell, Billy, vaudeville artist and manager. Hamburg, Pa., May 4.

Moretti, Eleanor (Mrs. Charles T. Huntington), former actress. New York, July.

Moseley, Pte. Harry J., actor. Aged 30. Camp Meade. October 12.

Mull, Eva, actress. New York, October 13. Mullally, Jack (Dinny Mack), vaudeville artist. New York City, March 22.

Naugle, Harry D., manager. Aged 29. Omaha, November 23 Nelson, John, circus performer. Gary, Ind., July 12.

New York, November. Aged 52.

New York, November.
Nichols, Marion A., actress. Aged 29. Taunton, Mass., March 24.
Nicholls, Will M., manager. Aged 63. Indiana-

polis, January 12. Nitram, Bessie (Mrs. Joe J. Smith), vaude-ville artist. Aged 47. St. Louis, Mo., January 26.

Odell, Thomas, minstrel. New York, Novem-

ber 13.

O'Neil, Barry (Thomas J. McCarthy), actor and manager. New York, March 23.

O'Neill, Frank (James Barter Freel), actor, Brooklyn. December 8, 1917. O'Neill, Paula, vaudeville artist. Los Angeles,

February 6.

Owens, William, former circus performer. Aged 73. Red Bank, N.J., May 15. O'Rourke, Stephen, actor. Aged 38. New York, October 10.

Paine, Matilda Scott, former operatic singer.

Aged 70. New York, January.
Parent, Harry F., manager. Detroit,
Pastor, G. W., vaudeville artist. A
November 17.
Pickering Mauley. Arbroath,

Pickering, Maylen J., former actor. 59. Philadelphia, January 15. Pitkington, Paul, actor. Fresno, Cal., Janu-

ary 26. Poloff, Elsie, vaudeville artist. New York,

March 5. musician.

Porte, Professor Edouard Hippolyte, r East Liverpool, O., November 30. Prior, Thomas W., theatrical agent.

William, opera singer. Aged 55. Pruette,

Liberty, N.Y., July 15. sillones, Antonio, circus proprietor, Mexico Pubillones, City, May 23.

Quicksell, Fern, actress. Philadelphia, October 10.

Radcliffe, Minnie (Mrs. M. R. Williams). New York, October 1.

Reilly, James A., actor. ary 15. Philadelphia, Janu-

Rice, Major Charles E., former manager. Aged 81. Allston, Mass., May. 81. Allston, Mass., Ma Rice, Myron B., manager. Aged 57. New

York, December 22, 1917. Ringling, Henry, circus owner.

Baraboo, Wis., October 11.

Richardson, Leander, playwright, critic, and novelist. Aged 62. New York, February 2. Ritchie, Frank, actor. Los Angeles, January. Rhodes, Eileen, child actress. Aged 12. Pittsburgh, April

burgh, April.
Rhodes, James E., manager. Aged 52. Albany,
N.Y., June 3.
Roberts, Lillian, actress. San Francisco, June.
Roeder, Mrs. Geraldine (Geraldine Morgan),
musician. New York, May 20.
Romer, Mae, actress. New York, May 4.
Roschke, Carl, stage manager. St. Paul,
Minn March 29.

Minn., March 29.

Ross, Charles J., actor. Asbur Rose, Annie E., musician. Asbury Park, June. October 6.

Charles J., actor. Aged 59. Asbury Park, N.J., June 15. sell, Hattie, actress.

Russell, Aged 69. Long Branch, August. musician.

Russell, Sarah Elizabeth Weston, mus Aged 81. Behnont, Mass, April 5. Ryan, Mary Isabelle, trapeze performer. 63. New York, October.

Samuel, Mrs. Kate (Kitty Mitchell), actress. Aged 50. Brooklyn. January 10. Sarjeantson, Kat, actress. New York, Febru-

ary 16.

Schoeffel, John B., actor. Boston, August 30.
Schoenfield, Maurice J., former actor. Aged
26. Pittsburg, April 17.
Searles, Mrs. Harriet Jane, former circus
performer. Denver, Colo., June 12.
Sears, Alice, actress. Aged 22. New York,

June 19.

Semple, William K., theatrical representative, Aged 46. Washington, April 9.

Shaw, Mrs. Alice, whistler. Aged 62. Elmira, N.Y., April 22.

Sheridam, Margaret, actress. Philadelphia,

October 25. Spokane,

Shirley, Jessie, actress. Aged 40. May 28. Silvo. Louis, vaudeville artist. Aged 52.

January 1.

Smith, Harry G. (Robert Crane), actor. Marsh-field, Wis., October. Smith, Harry James, playwright. New West-minster, British Columbia, March 16.

Spirescu, Oscar, musical conductor. New September 7.

Stanley, Charles H., former actor. Aged 61. Washington, January. Stanley, Frank M., actor and singer. New

Vork, March 13.
Staples, Mrs. Freda, former actress. Aged 38.
New York, June 6.

Stein, Nathan, manager. Washington, June 19. Steppe, Mrs. Bertle Wyatt, actress. Aged 27. Toronto, October 5.

New York,

Sterm, Louis, advance agent. New November 22. Stevens, Robert E., manager. Aged 80. York, July 21. Stevens, Sadie, vaudeville artist. New

New York, February 21. St. Vrain, Joseph R., actor. New York. Sweet, George H., dancer. Brooklyn, March 21.

Taylor. Charles W., actor. New York, October. Thayer, Sarah, former actress. Aged 96. December 4, 1917. Thericault, Billie, actor. Buffalo, February 4. Thomas, D. C., manager. Gadsden, Ala., November 22.

Thompson, Molly (Mrs. actress. Aged 51. M Edward Garvie). January 21. Mount Vernon, N.Y.,

Thompson, C., Press representative. October.

Thorpe, James R. (James Ranza), vaudeville artist. New York September 30. Tomlinson, J. Wilder, actor. Texas, September.

Towne, Fennimore Cooper, actor-author. Aged

25. New York, January 4.
Turner, Otis, actor, stage director, and motion picture director. Aged 55. Hollywood, Cal., March 28.

Vanda, Alice (Mrs. Willard Lee), vaudeville artist. Aged 27. Chicago, February 19. Van der Werken, Albert. theatrical scene bu'lder. Aged 51. Boston, February 10. Varrey, Colin actor. Elgin, Ill., May 16. Von Doenhoff, Mme. Helen, operatic singer. New York. August 29. Vreeland, C. W., musician. Aged 65. Friendship, N.Y. April 27.

Waixel, Mrs. Julia, musician. Stamford, Conn.,

August 2.
Wallace, J. W. (Isaac W. Topping), actor.
Aged 61. Morristown, Tenn., January 14
Warren, John B., showman, Aged 52, Chicago

June 30.

Washburn, John H., former theatrieal manager. Aged 70. New York, December 11.

Weiss, Clarence, manager. New York, October.
Weiss, Albert, manager. Aged 76. New York, May 1.
Welch, Joe, actor. Westport, Conn., July 15.
Weich, George T., actor. Freeport, L.L.,

May 8.

Welch, Joseph, actor. Aged 45. Westport, Conn., July 22.

Welty, George, manager. New York, October 10.
West, W. C., actor. New York, September 13.
Wheeler, Zehma, acteess. Aged 36. Pitts-burgh, November 17.
Whingle, Ciliford, actor. Chicago, October.

Whipple, Ciifford, actor. Chicago, October. Williams, Clee, manager. Alameda, Cal.,

March 18.
Williams, Evans, singer. Aged 55. Akron, O.,
May 24.

Williams, John J., actor. New York, October. Wills, Nat M. actor. Aged 44. New York. December, 1917.

Wilson, Jessie, actress. Toledo, October. Wilson, Sam. v udevrile artist. New February 17. New York.

February II.
Willsee, Semon H., actor. Aged 70. Engle
wood, N.J., January 12.
Winchester, Alfred N., vaudeville artist. St.
Joseph, Mo. May 10.
Woodhall, Wayne, actor. Waco, Tex., April 24.

Yager, Walter D., manager. Aged 46. New York, March 3. Yerance, William, actor. Aged 64. Boston.

December 19, 1917. Young, David R., actor. London, Conn., March 13. Aged 68. Young, Ernest, actor. Camp Upton, Yaphank. January 30.

Zentay, Mary, musician. Aged 21. New York,

October 3.

LEGAL CASES OF THE YEAR.

MARCH.

WEST v. PHILLIPS-CLAIM FOR SALARY.

Before the Common Serjeant (Mr. H. F. Dückens, K.C.), in the Lord Mayor's 14 Court, a claim was made by Mr. Charles West, stage manager, 42, Randolph Gardens, Kilburn Park Road, against the H. B. Phillips Opens Courann, Limited (and against the H. B. Gardens, Khough Fark Road, against the H. B. Phillips Opera Company, Limited (and another), 489a, Oxford Street, for arrears of salary, and salary in lieu of notice, due to him under an agreement dated August 22. 1917, which was entered into between the plaintiff and Mr. H. B. Phillips on bothel, of the defendent appropria Phillips on behalf of the defendant company. Under the agreement the plaintiff was engaged to stage manage for the H. B. Phillips Opera to stage manage for the H. B. Phillips Opera Company for the season commencing September 17, 1917, at a salary of £6 a week, subject to the termination of the agreement by the company at any time by giving the plaintiff a fortnight's previous notice in writing. Plaintiff alleged that he duly performed his duties under the agreement, but that when he came to the weeks commencing October 15, October 29, and October 20, the defaulants, instead of to the weeks commencing October 15, October 22, and October 29, the defendants, instead of paying him the full salary of £6 a week, only paid him £4 each week, and that, therefore, in respect of those three weeks there were arrears of salary amounting to £6. Then he said he was dismissed on November 3 before the expiration of the season, and without such notice having hear given as required by the notice having been given as required by the agreement. He was claiming the loss of two weeks' salary from November 3, £12 in all by way of damages. The defendants set up in the proceedings that the plaintiff was veroally given a fortnight's notice to determine the agreement on October 13, and on October 15 a verbal agreement was entered into employing. verbal agreement was entered into employing the plaintiff week by week at £4 a week, and that the plaintiff himself determined that employment by giving a week's notice on October

27, 1917.

The Common Serjeant, after hearing the evidence, gave judgment for the defendants with

BROTHERS LUCK v. GUS ELTON.

At the Southwark County Court an action was brought by the Six Brothers Luck against Gus Elton for £15.—Counsel explained that defendant was under conact with the Six Brothers Luck, but had tract with the Six Brothers Luck, but had accepted an engagement to play in pantomime for Mr. Salberg, of Birmingham. Mr. Luck arranged that defendant should terminate his engagement on the understanding that he paid Mr. Luck £15 out of the pantomime engagement. When Mr. Luck applied to Mr. Salberg for this consideration, he received intimation that Mr. Elton counter-claimed for £15 for being hilled, but Mr. Luck stated that this was the billed, but Mr. Luck stated that this was the result of a mistake.—His Honour gave judgment for the plaintiffs for £15, and on the counter-claim with costs.

APRIL.

AFRICAN THEATRES TRUST V. JESSE JACOBSON-A SOUTH AFRICAN TOUR.

At the Westminster County Court an action for damages for breach of contract was 25 brought by the African Theatres Trust, Limited, against Mr. Jesse Jacobson, who had failed to proceed to South Africa in connection with the act entitled "Two Rascals and Jacobson." Another action was brought by the International Variety and Theatrical by the International Variety and Theatrical Agency, Ltd., for loss of commission in connection with the same breach of contract. After hearing counsel on behalf of the plaintiffs, who stated that Mr. Jacobson had contracted to proceed to South Africa and had agreed date of sailing, but had failed to proceed to fulfil his engagement, and was apparently performing in this country. Judgment was given against Mr. Jesse Jacobson in both cases for the sum of £50 and £60 respectively, with costs. respectively, with costs.

MAY.

BOGANNY'S (LIMITED) V. MARNER-WRONGFUL DETENTION OF PROPERTIES.

In this case, heard before Mr. Justice Shearman and a common jury, in the King's

Bench, Boganny's (Limited), of Central
House, Oxford Street, W., sued Chris.
Marner, of the Palladium, W., for damages
for the detention of goods, coaversion, and

Mr. Patrick Hastings appeared for the plain-tiffs, and Mr. Charles Doughty for the defen-

dant.

The plaintiffs were the proprietors and producers of a sketch. They alleged that the defendant retained possession of the properties and effects used by them for producing the sketch, which prevented them from performing an engagement during the week beginning October 15, 1917, at the Palladium, Southport. They claimed £7c salary forfeited under the Southport contract and £70 liquidated damages payable under the contract. The case arose cut of a dispute between the parties at the Palladium. London, where the parties at the Palladium, London, where the Boganny company were performing. It was alleged that because of that dispute the de-fendant declined to permit the property to be removed from the theatre on the Satur-

be removed from the theate on the Saturday night or Sunday morning.

His Lordship directed the jury that the dispute did not entitle the defendant to take the law into his own hands, and it was a question of the damage suffered by the plainty of the property.

question of the damage sunered by the plantiffs owing to the detention of the property.

The jury returned a verdict for £140. They expressed a desire that the troupe should be paid their full salaries for the period in question, and Mr. Patrick Hastings said that that would be done.

GILBERT V. DYSON-CLAIM FOR COMMISSION.

At the Westminster County Court, before Judge Lush, an action to recover 1:60 commission on engagements was brought by Cyril Gibert, Limited, Charing Cross Road, W., against Miss Laura Dyson (Mrs. Lennard), residing at Acre Lane, Brixton. The defendant appeared in person. Mr. H. W. Lever said the plaintiffs were

Mr. H. W. Lever said the plaintiffs were variety agents and the defendant was the proprietor of the revue "AH Plums." Half the amount claimed was in respect of engagements obtained for her at the Middlesex (London), the Newcastle Pavilion, and the Oldham Music Hall. The sum of 621 like was in respect of comparisons on of £31 10s, was in respect of commission on the salaries of four artists employed by her in the revue, and whose engagements were obtained by the plaintiffs. She was to deduct the commission from their salaries and forward the amount to the plaintiffs, but failed

Mr. Gilbert said in March, 1917, when the revue was at the Middlesex, where she had a sharing agreement, the takings for the

week were £185.

The defendant said her husband acted as her

The defendant said her husband acted as her manager and collected the moneys and made all arrangements with Mr. Gilbert.

Mr. Lennard stated that he was the salaried manager, and before going on tour he made an arrangement that he should collect the commission from four artists and set off the amount against £40 balance of a loan of £90 made by his wife to Mr. Gilbert. The £90 was advanced to buy a motor-car, which Gilbert expected to sell at a profit, to be divided between him and Miss Dyson. He (defendant) only collected the commissions for four weeks. only collected the commissions for four weeks, and afterwards they were taken by the managers at the various theatres. One artist claimed for got £40 the first week, and it was reduced to £30 and then to £15.

Mr. Gilbert (recalled) denied that the £90 was lent to him, and said he sold a car for the defendant for that amount to a gentleman at the Strand Theatre. The gentleman paid £50 on account, which was sent to the defendant, but there was £40 due, and no arrangement was made to set off the commissions collected against his balance. He wrote several times to the defendant for the commission due, and in one letter she wrote, "Cannot you get, the £40 from the gentleman who

not you get the £40 from the gentleman who has bought the car?"
Ultimately Judge Lush gave judgment for the plaintiffs for £53 8s., with costs.

KAHN V. BEATIE AND BABS-A QUESTION OF COPYRIGHT.

In the Chancery Division, before Mr. Jus-tice Neville, a copyright case was heard, in which plaintiff, Mr. Arthur Kahn, optician, who was formerly an actor and optician, who was formerly an actor and a theatre manager in America, claimed an injunction restraining the performance of the sketches entitled "A Pavement Rehearsal," "A Little Sagg-ragette," and "Kitchen Frolies" by his nieces, Miss Beatrice and Miss Hilda Samuels, better known as Beatic and Babs. A third defendant was the mother of the young ladies, Mrs. Emily Samuels, a sister of plaintiff, who claimed that she, and not plaintiff, was the author of the last-named sketch, and further, that as it was not original, it was not a subject of copyright. Mr. Jenkins, K.C., and Mr. S. P. Kerr were for plaintiff; and Mr. Patrick Hastings for defendants. defendants.

Mr. Jenkins stated that some years ago plaintiff and Mr. Charles Kahn rendered

permitary assistance to the family of the de-letidants, but it did not appear to have en-abled them to carry on business with success, Miss Beatrace, who was then aged ten, and Miss Blibbs, aged eight, developed some baset in sugging and denesing, and he wrote a sketch for them in 1506, entabled "A Pavement Re-heartsal," which they performed since sofully. In 1911 he wrote another sketch, entated "A Little Sagg-ragette." As the 2013 grew up another sketch was desirable, so plaintiff wrote "Kitchen Frolics."

'Kitchen Frolies.'

In the course of his cross examination of plaintiff Mr. Hastings stated that Beatie and Babs were receiving £200 a week.

Mr. Hastings submatted, for the defence, that

Off. Hastings stributed, for the sketch "Kitchen there was nothing in the sketch "Kitchen Froites" which could be called composition, or could in itself be described as a show.

After various evidence had been taken, Mr. Hastings announced that he had advised his

clients that, in his opinion, the proper course for them to adopt was to consent to the plaintiff retaining the copyright in the plays, and to pay him 10s. for each performance from the date of a letter he had written them last september revoking his consent for their performance. ance of the pieces.
His Lordship said that it had been a most

unfortunate quarrel, and regretted that it had

ENTERTAINMENT CATERER FINED.

At the Hayward's Heath Petty Sessions
Gordon White, an amusement caterer,
of Birmingham, was summoned for failing
to comply with Regulation 4 of the Entertainment Duty Regulations, 1946.—Mr. Clark,
who appeared for the Customs and Excise, said who appears for the cleaters and races, sure the offence charged against the defendant was issuing tickets for an entertainment at Hassocks on December 1 without their having the price of admission printed on them, and with-out stating whether the price paid included the Entertainment Tax or otherwise. Although purely technical, the offence was a serious-one. Defendant did not appear to the original summons, and a warrant had to be issued for his arrest, and he now asked for costs owing to defendant's non-appearance on the last occasion.—Defendant, who now pleaded guilty, said the whole thing was done in ignorance. The tickets were such as were used at a number of different entertainments, and the colours denoted the prices. He was not aware of the summons, which was the reason for his non-appearance on the first occasion.—He was fined 58., and ordered to pay the costs. £1 48. 7d.

PIER BAND CONCERTS AND THE ENTERTAINMENT TAX.

A case to determine the liability of piers to the payment of the entertainments tax for their band concerts was heard at the Brighton Police Court, when the West Pier Company were summoned for failing to pay the tax in respect of the West Pier Concert Hall on March 17.

The case, it was explained, was a test one, to determine whether the entertainments duty was payable in respect of the charge made for chairs at hand performances.

chairs at band performances.

Inspector Horace Bingham deposed to attending an afternoon performance on March 17, when there was an audience of about 1,100 people, and when a charge of twopence was made upon each person who occupied a seat. Witness paid twopenes for the ticket produced, which had no entertainment duty tax upon it. Before the concert was finished from 1,200 to 1,300 persons were present, and he heard a number of pieces played by the Municipal Orchestra. The defence was that it was the ordinary case of the payment of twopence by a person who took a chair, and there was not a shadow of evidence to show that it was a pay-

ment for the entertainment.

After legal argument, the chairman announced that the Bench had decided to impose a fine of £10. [See report of appeal, July 1.]

JUNE.

BILLING TRIAL-ALLEGED PEMBERTON CRIMINAL LIBEL ON MISS MAUD ALLAN-VERDICT OF ACQUITTAL.

June 4 the charges at the Central Criminal Court, before Mr. Justice On June 4 the charges at the Central Criminal Court, before Mr. Justice 4 Darling and a jury, against Noel Pemberton Billing, M.P., of libelling Mand Allan and J. T. Grein, failed, the jury returning a verdict of Not Guilty after a hearing extending over the better part of six days. Mr. Billing was charged on three indictments: (1) Publishing a failse and defamatory libel on Miss Mand Allan, the dancer: (2) publishing a similar libel on Mr. J. T. Grein; and (3) publishing an obscene libel. lishing an obscene libel.

Mr. Hume Williams, K.C., Mr. Travers Humphreys, and Mr. Valetta appeared for the prosecution; and Mr. Billing conducted his own

The libel complained of appeared in a pro-pagandist newspaper called the Vigilante, con-ducted by the defendant, and apart from the heading, in respect of which the charge of obscene libel was preferred) was as follows:

To be a member of Miss Maud Allan's private performance in Oscar Wilde's Salomé one must apply to Miss Valetta, 9, Duke Street, W.C. If Scotland Yard were to seize the lists of those members I have no doubt they would be able to secure the names of some thousands of the 47,000, and the necessary means should be taken to bring some of them to justice. Of the first five days of the trial three were

Of the first five days of the trial three were taken up by Mr. Billing's defence in reference to the first charge, to which he pleaded not guilty and urged a plea of justification. Miss Maud Allian, in the witness-box, gave evidence concerning her career. Her own dance, "The Vision of Salomé," had nothing to do with the play of "Salomé," in which a different dance was given. Except for her rôle in the play shad mothing to do with the performed and the play of the property of the play shad mothing to do with the perform. play, she had nothing to do with the performance. She was not a member of the Independent Theatre Society.

The defendant called a number of witnesses,

The defendant called a number of whiteses, including medical men and dramatic critics, and also Mr. Grein.

On the conclusion of the evidence on June 3 the Judge directed the attention of the jury to his ruling with reference to the matters that had been ruled. He should leave to the jury had been raised. He should leave to the jury whether the passages mentioned were libels on whether the passages mentioned were notes on Miss Allan, and of course the question as well whether they were justified. As to the book which had been mentioned, his Lordship said it was not necessary for Mr. Billing to prove that there were the 47,000 in question, or that anyone was or was not included in it. He would confine the case to the question whether would comme the case to the question whether the quoted passage was a libel upon Miss Mand Allan, and whether it was for the public benefit that that statement should be made. As to all the mention about the 47,000 and German agents, he would rule that that was absolutely irrelevant to these proceedings, and

absolutely irrelevant to these proceedings, and no question would be left to the jury about it. In his summing up on June 4 the Judge said that the libel-or Miss Allan charged her with being a lewd, unchaste, and immoral woman, and the performance in which she appeared was said to be obscene and indecent. The

defendant had said he never intended to accuse Miss Allian of immoral practices, and that, if he had been so understood, he now withdrew any such suggestion. "That," said the Judge, "cannot be too well known, and the case stands in that position as regards Miss Allian, namely, that the defendant does not allege, and if he ever had alleged, and could have been understood to be alleging, that she had been guilty of any such practices, he withdraws it, and no one is entitled henceforth to say that any such charge as that is made withdraws it, and no one is entitled henceforth to say that any such charge as that is made against her, or that she rests under any such imputation." That cleared away a great deal, but it still left to be dealt with the question of what was the meaning of the cult referred to in the libel. He understood that what was relied upon was that the total rests in the state. to in the libel. He understood that what was relied upon was that she took part in playing in an indecent and obscene play, which did not represent simply a natural, although exaggerated, passion of a young girl for a man, but an unnatural passion. Dealing with the question as to what was the effect, nature, and intention of the play, his Lordship said it was common knowledge that one could go to a a bheatre and see a piece played decently and go to another and see the same piece played very vulgarly. There were some actors who, without any words being said, did very indecent things. Then the play might itself be an indecent play, and yet it might be played with a restraint and refinement which might conceal the indecency. conceal the indecency.

The jury were absent for an hour and twenty-

The jury were absent for an hour and twenty-five minutes, and on their return the foreman returned a verdict of "Not guilty."

Mr. Hume Williams said he would not proceed with the other indictments.

The jury, on the direction of the judge, then returned a verdict of "Not guilty" on the charge of publishing a defamatory libel against Jack Thomas Grein and of publishing an obscene libel obscene libel

obscene libel.

Alt this point the Judge said:—I desire to say a word on this case. This case arose entirely from the production of a play by Mr. Oscar Wide, the play of "Salome," which it is perfectly clear the Censor would not permit to be played in public. People who cannot get the leave of the Censor to produce plays in the ordinary way are able, apparently, as the law stands, to produce them in this sort of fashion privately by subscription or by some way in which apparently they cannot be stopped. This play should never have been produced, either in public or in private, and the Censor could not be expected to allow such a thing to be produced before audiences which he could control.

he could control.

There has been a great deal said in the course of this case regarding the kind of dances course of this case regarding the kind of dances and the costumes worn. In fact, worse than nothing are some of the things they wear, and to my mind the law wearts altering in these two respects. It ought to be made impossible for plays of this kind to be produced before any audience, either privately or by subscription, or by any other means, and those who have the power, or believe that they have the power, to prevent improper dances from being danced or such costumes, worn on the stage ought to exercise their powers most stringently to put a stop to that kind of thing.

LENA v. VICTORIA PALACE, LTD.-BREACH OF CONTRACT.

In the King's Bench Division, before Mr.
Justice McCardie and a common jury,

July Lena (Mrs. Lily Turpin) claimed damages from the defendant company for alleged repudiation and determination of an agreement entered into with them to perform at the Victoria Palace on various dates. The defence was that the plaintiff herself repudiated the contract by refusing to perform, and they counterclaimed for damages.

Mr. J. B. Matthews, K.C., and Mr. E. F. Lever (instructed by Messrs. Bevon and Co.) for the planntiff; Mr. McCall, K.C., and Mr. Seanlan, M.P. (instructed by Messrs. Beytus and Beyfus) for the defendants.

Plaintiff stated that on May 19, 1926, she entered into the agreement now in dispute to appear at the Victoria Palace in the weeks commencing March 12, 1917; October 1, 1917; June 10, 1918; December 9, 1918; June 9, 1919; March 20, 1920; and September 7, 1920, at £25 a week. When she attended the rehearsal on March 12, 1917, he found that, although a "star," she was inconspicuously "belied," that her "turn," was the first after the interval a very unsatisfactory position— and that of that of that a very unsatisfactory position— and that her performance was cut down from lifteen to twenty minutes to eight to ten minutes. She remonstrated over the telephone with Mr. Hayremonstrated over the telephone with Mr. Hay-man the booking manager, and in consequence of his repties she broke down and could not appear that night. She sent a doctor's certifi-cate stating that she was suffering from nervous prostention, but, notwithstanding, Mr. Hayman engaged substitutes, and the agreement was determined.

Evidence was given by Mr. Fred Russell, chairman of the V.A.F., as to the nature of the agreement, and by Mr. Turpin, husband of

plaintiff.

Mr. Matthews analysed the agreement, point out that the word "engagement" was ing out that the word used in different senses, the reference in some clauses being to the week's appearances, in others to the whole series of appearances, and in others to both. Each week, he contended. must be taken as a separate engagement.

Mr. Hall, defendants' manager, giving evidence for the defence, said he never received

e doctor's certificate. Mr. John Hayman, the booking manager. said he considered plaintiff's position on the bill and the programme quite suitable. She told him she preferred to cancel all her engagements if an alteration could not be made, and as it could not, he said he agreed to that proposition.

The case was continued on June 20.

His Lordship said that he would direct the jury to consider the question of damages under two distinct heads-(1) Loss of salary, and (2)

loss of the benefit of publicity.

The jury found (1) that there had been no caucellation of the contract by consent on March 12, 1917; (2) that the plaintiff had supplied a medical certificate of inability to appear, as required by the contract; (3) that plied a medical certificate of madnity to appear, as required by the contract; (3) that the defendants had not determined the contract within a reasonable time; and (4) that the evidence of a customary meaning of the word "engagement" was insufficient. They assessed damages for loss of salary at £100 and for loss of publicity at £100.

Judgment was entered for the plaintiff for £100, with costs, under the first head of damages. The second head, his Lordship said, involved a novet point in the law of the measure of damages. It was decided according'y that the case should come up for argu-

ment by counsel.

On June 24 the case was again before the

Mr. J. B. Matthews, K.C., submitted that the plaintiff was entitled to recover under both heads, because the defendants must have known that if they deprived her of the oppor-tunity of appearing at a West End hall ber general professional career would be pre-

Mr. Scanlan, for the defendants, contended that the contract was to pay salary alone, and The defendants were not bound to allow the plaintiff to appear. In all contracts like that contained no implied terms to give publicity. under discussion there was mutuality. Both the

parties gave consideration, the plaintiff con-sideration to perform a "turn," the desideration to perform a "turn," the de-fendants consideration to pay the plaint. £25 a week. The salary was the measure of damages,

His Lordship said the point was an im-

His Lordship said the point was an important one, touching several professions and a vast body of centracts, and he would put his judgment in writing and endeavour to deliver it on June 28.

In his considered judgment his Lordship said that the plaintiff's caim for damages for loss of publicity was based on the fact that the Victoria Palace was regarded as a West End vices of outgardinged with a large and entired. place of entertainment with a large and critical pace is instance approbation would open to a performer the gateway of London success. If the plaintiff's contention was correct, a new and serious head of damages might be asserted in many future cases, for the considerations involved touched not only the case of agreement in question, but many branches of contractual obligation. In actions for breach of contract such elements as malice, ignominy, and aggravation, which were generally admis-sible in tort, could be regarded in cert in exceptional cases only (Addis v. Gramophone

Co., Limited) (1909).

The learned Judge referred to Bostock v. Nicholson, Pitzgerald v. Leonard, and Cointat v. Myham, and went on to say that all these cases concerned damages to existing reputacases concerned damages to existing rejuta-tion, and did not determine the somewhat different question that might arise where the plaintiff asserted that he had been deprived of an accretion of future reputation by the defendants' default. The mere fact that such a loss would be difficult to assess would afford no reason for refusing damages (Chaplin v. Hicks); and he could see no reason in law against the recovery of damages for loss of against the recovery of annuages of loss of publicity if the contract and circumstances of the case were appropriate, and on that ground the decisions in Bunning v. Lyric Theatre, Limited, and Marcus v. Myers and Davis were clearly sound in principle. It was clear that where, e.g., a young and gifted performer agreed to work for a famous impresario at a nominal salary for a period of years on the express terms that the latter should advertise clearly sound in principle. the former and endeavour to secure his popularity and success substantial damages might he obtained if the impresario wrongly pudiated. Counsel for the defendants pointed out that in both those cases the contracts contained express provision for advertisement. The crucial question, therefore, was, Did the The crutain question, interestore, was, Det ane contract in the present case present any juristic similarity to the contracts in Bunning v. Lyric Theatre and Marcus v. Myers and Davis? Before that question could be answered it was essential to decide whether the present con

tract imposed on the defendants any obligation at all to allow the plaintiff to appear at their music-hall on the dates fixed by the agreement. If no such obligation existed, then damages for loss of publicity could not be recovered. The leading authority was Turner v. Sawdon and Co., in which the Court of Appeal held that an agreement to "engage and employ" that an acreement to enesse and entangenthe plaintiff did not import any obligation on the defendants to provide him with actual work. As was said by A. L. Smith. M.R.:—
"It is within the province of the master to say that he will go on paying wages, but that he is under no obligation, to apparing wages."

say that he will go on paying wares, but that he is under no obligation to provide work." The learned Judge also cited Lagerwall v. Wilkinson and Co., Limited, and Konski v. Post. All these authorities, be said, were seriously adverse to the plaintiff unless a distinction existed between the employment of a the solice where the employment of a public performer and the employment of an ordinary commercial agent. That the two classes of employment might well differ in essential features was indicated by Sir John Romilly in Fechter v. Montgomery. Never-

theless, the fact that a man who was an actor or public singer or the like could not affect the settled principles of construction applicable to every contract. It was an important circumstance, but it was only a circumstance.

THE TERMS OF THE CONTRACT.

The learned Judge then discussed the terms of the contract, which, he said, was somewhat remarkable, as out of thirty-nime clauses one only was in favour of the artist, namely, the clause providing for the payment of salary.

The contract was a perfectly good business arrangement without any such implied obligation, for the artist had the right to full salary though she might never perform, while the employer had a right to call for such performances as he wished. The terms of the contract tended to negative rather than sup-port the implication asserted by the plaintiff, for there was nothing in the bargain which denoted that the parties treated the alleged obligation on the basis of the agreement. Clause 33 ran: "The management shall have the sole right to determine the position of the artist's name, the size and nature of the type
... on the bills and programme and in
the advertisements." This wide and dominating discretion of the employer pointed clearly to the fact that it was for the defendants to determine the artistic standling of the plaintiff for the performance at their hall, and to decide upon the collateral points involved. an examination of the contract he was satisfied that the contention of counsel for defendants was correct—that there was nothing that could be said to place on the defendants an express obligation to allow the plaintiff to appear and perform. There being no express obligation of the kind, was there any implied obligation?

With regard to the contract before the Court, it must be observed that if any such obligation had been intended it would have been easy to express it in the contract. His conclusion was that there was no implied obligation on the defendants to allow the plaintiff to appear at their hall during the contract periods. that conclusion it followed that the plaintiff's claim to the second head of damages could not be supported in law. To allow it would involve a dangerous extension of the right to

damages.

His Lordship said that he came to this conclusion with regret. He trusted a new form of contract might be devised which would give a wider measure of protection to the legitimate interests of the music-hall artist. He was satisfied that the Victoria Palace, Limited, made the contract upon no other basis than a busithe contract upon no other bass than a dissi-ness engagement of an artist at a salary they agreed to pay. No element of publicity of the plaintiff entered into their part of the bar-gain. They were a business company, and the Victoria Palace was, after all, a dividend-paying concern rather than an academy for the advancement of ambitious artists. He should therefore enter judgment for the plaintiff for £100 only, for loss of salary, and costs. His Lordship accordingly gave judgment for

the plaintiff for £130. Costs were allowed on the High Court scale, but the plaintiff was ordered to pay the costs of the argument.

On the application of Mr. McCall, a stay of execution was granted on the usual terms. [See report of appeal, December 6.]

JULY.

ENTERTAINMENTS TAX-PIER

BRIGHTON CONVICTION UPHELD. t the Brighton Quarter Sessions the management of the Brighton West Pier 1 Commany appealed against a conviction of Mr. Albert William Scholey, the secretary, on May 31, when a fine of £10 was imposed by the justices for an alleged infringement of the statute relating to the entertainments tax. The appeal was heard before Mr. W. P. G. Boxall, Recorder, and the counsel engaged were Mr. Hundley Jenkins, for the Excise Commissioners, and Mr. G. Edwardes Jones, with whom was Mr. A. Hutchinson, for the West Pier Company. the West Pier Company.

Mr. Scholey, called by the counsel for the appellants, said there were ten double doors to the concert hall, and people went in and out as they pleased. Payment was for admission to the pier, and it entitled anyone to hear the band performances without further payment.
Anyone paying twopence for a chair outside the concert hall was perfectly free to take the chair inside the hall whilst the band was playing, and it was frequently done. Considerable numbers of people stood without paying, and he had never received a compaint as to inconvenience caused through people standing in the hall. When the concert hall was originally opened a charge of 2d. was made at the door, but this was found to be unpopular, and so it was abandoned. Cross-examined: A large proportion of the company's income was desired, from the correct but make the control of the company's income was desired, from the correct but make the control of the company's income was desired. proportion of the company's income was derived from the concert hall, which was provided with about 1,000 seats in summer and rather fewer in winter. Twopence was charged in respect of every seat occupied, and nothing had as yet been paid in the way of tax, although he agreed that the public were entertained by the band performances. He agreed that if twopence were charged for admission to the concert hall a tax would have to be paid.

In reply to the Recorder, he said that there was no charge for the chairs except during the hours the band was playing. The concert hall was not closed when the band was not playing. Very few people visited the hall be-tween the band performances.

Evidence was heard confirming the evidence of Mr. Scholey.

Mr. Edwardes Jones submitted that the section did not apply to this case, seeing that no charge was made for admission to the place of entertainment. It was a perfectly free place, to which persons were admitted without any payment whatever. The mere fact that a charge was made for a chair after admission had been obtained without charge would not make it a charge for admission to a place of entertainment. A movable chair could not be held to be a place within the meaning of the Act. Any person who went on the pier had an absolute right to hear the concert, and it did not make it a payment for the entertainment if the person chose to take a chair in order that he might hear it in more comfort. The payment was payment for the chair whether inside or outside the hall.

Mr. Huntley Lewing on behalf of the re-

Mr. Huntley Jenkins, on behalf of the respondents, contended that it did not matter whether people got their entertainment outside or inside the concert hall, which was built for the purpose of giving concerts. The original system of collecting money at the door was not found to be a convenient way of carrying on, and so they got their money for the concert by means of these chairs, which practically filled the room. The whole object of the concerts was to increase the revenue.

In the course of his judgment the Recorder said the point raised was not without difficulty, nor was it at all a simple case, but on the evidence before him he had come to the conclusion that the conviction by the Justice must stand and his record to the the constraint of the constraints. tices must stand, and his reasons for that decision would probably be clear to anyone who had considered the provisions of the Act. In substance it seemed to him that the charge for the chairs came within Section 1 and the definition in Section 6. He had less difficulty in coming to that decision because it was pretty

that any decision he gave would be reviewed by a higher authority, and he was quite prepared to state a case in order that this test case might be considered classwhere. The appeal would be dismissed, the penalty imby the Justices to stand. The question of costs was ordered to stand over until after the hearing of the appeal. [See report of original case, May 31.]

GORDON V. GILBERT.

At the Bolton County Court, before the Registrar, Mr. C. E. Hulton, the case of 10 Gordon v. Gilbert was up for hearing. The plaintiff, Mr. Kenneth Gordon, claimed from too defendants, Messrs. Cyril Gilbert, Limited, the sum of £6 4s. 3d. for services rendered in respect of a curtain-raiser, "The Woman in the Case," as performed in a Botton theatre. The action was undefended. Botton theatre. The action was undefended, and judgment was entered accordingly for the amount claimed and costs, payable within seven days.

BLAIBERG v. MONTEFIORE.

Westminster County Court Judge Lush heard an action to recover £84 7s. 6d. on heard an action to recover £84 7s. 6d. on 15 a cheque, the plaintiff being Benjamin Blaiberg, proprietor of the Grand, Croydon, and the defendant Ende Montefiore, theatrical manager, Haymarket, S.W. The defence was that the cheque and the agreement under which it was given were obtained through fraud by the plaintiff's agent.

Mr. A. Powell, K.C., and Mr. Tindal Davies were for the plaintiff, and Mr. Wallington for the defendant

the defendant.

elendant.

Powell said that defendant was touring his piece, "The Widow's Might," and at Radford telephoned to Mr. Royce, Mr. Powell said that derenant with his piece, "The Widow's Might," and with his piece, "The Widow's Might," and when at Bedford telephoned to Mr. Royce, plaintiff's manager, asking what he would take for his expenses for a week. Royce replied that the supplies of the second defendant signed a contract agreeing to pay that sum for the week commencing March 18. During the week defendant was at the Grand, but not on the Saturday, but he had given his manager, Mr. Mandeville, a signed cheque with the figure space left blank. Then it was found that after deducting the takings it was found that after deducting the takings there was the sum of £84 7s. 6d. due to plaintiff, so that amount was filled in the cheque. It was paid into the bank, but was returned marked "Not to pay." No complaint had been made, but now the defendant said that the theatre's weekly expenses were not £160, as represented to him. The defendant counterglained £254 for fraud and alleged that he as represented to him. The december of the claimed £251 for fraud, and alleged that he was told the takings at the theatre would reach £400, that the orchestra was insufficient, as well as the billoosting.

Cyril Royce, plaintiff's manager, said the p'ay was extensively advertised. The total receipts for the week were £88 4s. 6d. and there was a rebate of £5 on account of the band being small. Cross-examined, witness denied that he told defendant he anticipated the takings for the week would be £400. Defendant never asked what their expenses were, but simply what they would take for expenses.

with they would take for expenses.

With Peet, the theatre auditor, put in halance-sheets showing that the theatre's average expenses each week were £134. In addition, £40 was put down each week on account of capital.

The defendant said he had twenty-sight

count of capitar.

The defendant said he had twen
manager. When twenty-eight years as theatrical manager. When touring with "The Widow's Might" the theatre takings at Bedford were £276, at Norwish £330, and at Hull £443. On March 6 he saw Mr. Rovce, and saying he would like to play at Crovdon asked what his idea of takings were. Rovce said it might be £400. Later he asked what what they would take to play the piece, and uitimately £160 was the figure agreed upon and the agraement signed. Just before signing, Royce said they expected £30 for the Mon-day's house. Royce could not find his bibliog day's house. Royce could not find me passeg man, so be (defendant) sent him one for the Satarday in the week he defendant) was away, but on Monday following, when he got a report from Mr. Mandeville, his manager, he telegraphed for the cheque to be stopped. Judge Lush said the evidence did not sup-

Judge Lish said the exidence did not support in the slightest the charge of fraud made for the defence, nor did Mr. Monteflore's evidence suggest it. Therefore the counter calm could not stand. There would be judgment for the plaintiff for the amount claimed, and the counter-claim would be dismissed.

THOMPSON (MERSON) V. LONDON THEATRES OF VARIETIES, LTD.-WHAT IS A MATINEE?

The suit brought by Wm. Henry Thompson professionally known as Bully Meron, against the London Theatres of Varieties, 16 against the London Theaters of Varieties, Ltd., was heard before Mr. Justice Peterson in the Chancery Division on July 16 and 18. Mr. Compston, K.C., and Mr. Patrick Hastings appeared for the plaintiff; and Mr. Tomin, K.C., and Mr. Stamp for the defendants. Mr. Compston said that the case raises a point of the construction of a contract between the parties with record to deviting neglectics.

the parties with regard to daytime performances. The plaintiff was a well-known concidian, and the defendants owned many houses of entertainment. The contract was dated November 20, 1915, and was entered into by Mr. Charles Gulliver, manager of the Paladium, acting in behalf of the defendant company. It engaged the services of Mr. Merson for the property of the company. five years, beginning in 1916 and extending to on certain specified dates in each year, and the places of entertainment at which he was to appear as comedian and burlesque artist were to be such theatres or music-halls of the defendants within the Metropolitan Police area as the management desired. The agreearea as the management desired. The aurecment was that he should perform twice daily, each turn lasting thirty minutes. If the contract had stopped there no difficulty would have arisen, but it went on to provide "except that the artist shall appear and perform at any matinée the management may reasonably desire, in addition to the said two performances per day." It was upon that the difficulty had arisen. At the time the contract was entered into the Palladium, which was the house over which the dispute had arisen, gave three matinées per west. had arisen, gave three matinées per week It was expressly agreed that Mr. Merson's Merson's salary was to include two matinées at the satary was to include two matiness at the Palladium when he was appearing at that hall in 1916, 1917, and 1918, and one matines in 1919, 1920, and 1921. Any additional matiness were to be paid for at the rate of one-twelfth of his weekly salary. It had since happened that the Palladium decided to have a daytime performance every day, except Sunday, in addition to the two evening performance in the palladium of the two evening performances. a daytime performance every day, except Sunday, in addition to the two evening performances, and they had required the plaintiff to appear at the three performances. He did so, apparently without protest, and he would tell his lordship that he did not want to object so long as his health was not overtaxed; but the conditions under which he had been required to give his performances lately had put such a strain upon him that he could not continue it, and was oblized to come and ask the Court if he was compelled to give these extra nerformances. The rule was give these extra performances. The rule was twice daily, with the exception of matinées, and, in the case of the Palladium, the exception had been turned into the rule, which Mr. Merson said was not right. Coursel said h3 was going to rely strongly upon the pro-

vision in the contract with respect to the Coliseum, in which a sharp distinction was drawn between a matinee and a daily per-formance in the afternoon. The agreement provided that the afternoon performance in that case should not be treated as a matinee, but put it on the same footing as an evening performance. The defendant company had the performance. The defendant company had the option of extending Mr. Merson's contract for a further five years, and under the present conditions of three performances daily this would be a great hardship. Counsel said that the public, who knew nothing of the rules and regulations under which the artists performed, probably imagined that they had a very easy and pleasant time, but Mr. Merson was under an obligation to introduce something original or an old song at a moment's notice; he had to sing three songs at each performance, and to give encores if the management so desired. to give encores if the management so desired. It was very hard work, requiring a great deal of strain. Mr. Merson had been suffering lately from throat trouble, which had compelled him to take the step he had taken. The question his lordship had to decide was, to put it in the form of a conundrum—When is a matinée not a matinée? The answer was that in the mysichell profession the world. that in the music-hall profession the word had a very clear and definite meaning. A matinée was a performance that met the convenience of certain sections of the community who were at liberty on certain afternoons and not at liberty on others. Wednesdays and Saturdays were well known in that respect.

His Lordship: Would a performance on Tuesday afternoon be a matinée?

Mr. Compston said he could not explain Tuesdays himself. With negard to Monday, this was a valuable day for soldiers on week-end leave. He urged that a matinée was someend leave. He triget that a magnete was something wholly different from a regular daytime performance. The Palladium was the only house that gave a performance every afternoon and two performances nightly. In plaintiff's previous contract the words appeared, "afternoon performances," not being regular matinées

Mr. Merson, giving evidence, said he had seventeen years' experience of the music-hall stage. When he signed the contract the stage. When he signed the contract the Palladium was giving two performances nightly and matinées on Monday, Wednesday, and Saturday. He had no indication of the proposed change until shortly after the agreement was signed. He did not object to the three performances so long as his health was not taxed too much. He was paid extra for all afternoon performances over two a week. He afternoon performances over two a week. He had to devote a good deal of time during the day to his kinema contracts, and had he known that the Palladium was going to run a daytime performance every day he would not have signed the agreement with the defendants.

Asked if the word "matinée" had a wellunderstood meaning in the profession, witness replied: "I do not think any artist would say that the Palladium performance is a matinee. It is a recognised daily performance, and is not treated as a matinee. A matinee is an exceptional performance put on in the case of successful plays or at holiday times.

Mr. George Robey, in giving evidence in support of the plaintiff's case, said that if there were five afternoon performances a week they were matinées, but if there were six they ceased to be matinées. An habitual afternoon performance was not considered in the musichall world to be a matinée.

Mr. H. M. Vernon said that if the afternoon

performances exceeded three they ceased to be

matinées.

Mr. Charles Gulliver, called for the de-fence, said that a matinée meant any after-noon performance. The plaintiff had never noon performance.

complained to him about the three performances daily.

ances daily.

Mr. Tomlin said that the contract was perfectly plain. The Oxford Dictionary defined a matinee as "a musical or theatrical afternoon performance." There was a recent case before the Privy Council, where it was held that the Court was entitled to look at the conduct of the parties to a document for the purpose of interpreting that document. Here the paintiff had accepted the conditions at the Pallsdam for two years.

the paintiff had accepted the conditions at the Palladium for two years.

Mr. Justice Peterson, in giving judgment, said that three witnesses had given evidence for the plaintiff, but, on looking at their evidence, he found that none of them agreed about the meaning of the word matinée: It was, therefore, impossible to say that there was any general meaning given to the word in music-hall circles, and he was thrown back on the contract. He found that the plaintiff had contracted to perform at any matinées that the defendants might desire. It appeared, therefore, that on the true con-It appeared, therefore, that on the true con-struction of the contract a matine meant any performance given in the afternoon, and the action must be dismissed with costs.

AUGUST.

COWEN v. ROLLS.

In the Vacation Court, before Mr. Justice Roche, Mr. Laurence Cowen applied for 28 an interim injunction to restrain Mr. Ernest Charles Rolls from further producing or performing in public in its present form the play entitled "The Hidden Hand," which was then running at the Strand Theatre. Mr. Cowen, who conducted his own case, said his complaint was that since he wrote the play certain programment public nessons. Theatre. Mr. Cowen, who contacted ms own case, said his complaint was that since he wrote the play certain prominent public persons had either voluntarily joined up or been conscripted into the service of altering, rewriting, or generally improving out of all knowledge what was once his work. By an agreement, dated March 23 last, Mr. Rolle acquired the producing and performing rights of "The Hidden Hand," together with certain other of the applicant's dramatic works. Interpolations and alterations of a prejudicial character had been made in the play without his sanction or approval, with the result that his literary reputation had suffered and ridicule had been cast upon him in the Press.

Mr. Harold Smith, for the defendant, read an affidavit to the effect that certain passages in the original play, which were received with

in the original play, which were received with laughter by the public and were much critilaughter by the public and were much criticised in the Press, were struck out and other alterations were made without any protest from the plaintiff, and in some cases at his instance. Minor alterations were in the discretion of the producer. The present proceedings had come as a surprise to Mr. Rolls, who would, however, be delighted to meet Mr. Cowen and go into the matter with him with a view to an agreement being come.

a view to an agreement being come to.

His Lordship said that Mr. Cowen had made his public protest. It was immossible to try the issues on affidavit, and there would be no order on the motion except that the costs be costs in the action.

LIGHTING REGULATIONS AND STAGE SCENERY-BOGNOR PROSECUTION-CHARGE DISMISSED.

Considerable interest was taken in a case—
the first of the kind—heard at the
Chichester County Bench. William
Nathaniel Tate, proprietor and manager
of the Kursaal Theatre, Bognor, and Ernest

Reginald Lambert, the stage carpenter, were summoned for unlawfully consuming electric current at the Bognor Theatre on August 3

Mr. A. Dixon, who prosecuted for the police, Mr. A. Dixon, who prosecuted for the ponce, said that proceedings were taken under the Lighting. Heating, and Power Order, 1916, which came into force in April, 1918. The Order was made under the D.O.R.A. by the Board of Trade, and had to be construed by the Court. It was not for the people who made this Order to say what it meant; it was for the magnificant to do so. The Order civary transition that my man relies the current should specified that no gas or electric current should be used on the stage at theatres and other places of entertainment between the hours of piaces of entertainment between the hours of 10.50 p.m. and 1 p.m. on the following day, except such as might be needed for the necessary cleaning and washing thereof, or for the exhibition of kinema films, etc., to the trade, to which the general public would not be admitted. On August 3, at 11.15 p.m., Special Constable Browning found that lights were on the stage, and on investigating he found six electric bulbs were being used for the removal of scenery to a lorry in York Road. The facts were not disputed. The company appearing at the Kurssad had finished their performance, and the scenery was being taken away. That was distinctly contrary to the Order, as no gas or electric current was to be consumed no gas or electric current was to be consumed for other purposes than those he had named. When Mr. Tate was fetched the bulbs were immediately reduced to two, clearly showing that the work could have been carried out with This work, he submitted, could have been done with candles or lamps, thereby not breaking the Order made by the Board of Trade. He admitted that on the decision of the Bench the whole of the theatres in England would be affected, but he had nothing to do with that. The Order was made to be carried out, and was quite clear to every manager and theatre-owner in the kingdom.

Special Constable Browning gave formal evi-

Special Constable Browning gave formal evidence as to the consuming of the electric current, and stated that the lights were full on when he visited the theatre.

Mr. E. B. Wannop, for the defence, said that if the suggestion of the police was accepted by the Bench, and they held that no lights should be used for removing scenery, then theatres could not go on, for the reason that the contracts of theatre commanies contact. that the contracts of theatre companies contained a clause that the scenery should be moved the evening after their contracts terminated. Lights were used in London for the "striking" of scenery, and when Mr. J. B. "striking" of scenery, and when Mr. J. B. Williams, the secretary representing the Amusemients Industry Committee, raised a similar question respecting a theatre, the Board of Trade then said that under the Order the use of lights for the removal of scenery was permissible, and was included in the terms of the Order. Were the Bench going to put such an interpretation on the Order as would mean the closing of theatres? It was impossible to use candles, because they would invalidate the insurance policy and were held to be contrary to the terms of the license granted by the Bench.

Mr. Tate, in his evidence, said that there were no means of lighting the stage except by artificial light, and at whatever time scenery was moved it would be necessary to use artificial light. They could not use candles or lamps, for the Bench would not grant them permission, and it would not be permitted by the insurance company.

Mr. H. W. Rowland, secretary to the Thea-trical Managers' Association, and manager of various theatres, said that it was customary for light to be used for the removal of scenery. He spoke of the interviews he had had with

the Board of Trade and Mr. Hills on the point

raised in the present case.

Correspondence from the Board of Irade on the subject submitted by the witness was

objected to by Mr. Dixon.

The witness went on to explain methods in vogue in the London and subgride. Usestees. He referred to a settlement of the question in regard to the Royal, Plymouth. If the contention of the power was correct in the present case, then all theatres would have to ciose down.

The Chairman: Surely not. Do you know this is the first prosecution? Witness: Yes, it is. The Chief Constable Do you know

of Piymouth wrote to the Board of Trade, and their answer I sent to THE STADE and other professional papers, and it was accepted as settling the point.

In cross-examination the witness said that it would be impossible for the theatres to carry on if the Court held that this Order was to stand and he carried out. It would apply to every theatre in London, as well as the

provinces.

Having deliberated in private, the Chairman said: This case is no doubt a very important one for managers and proprietors of theatres. Although the removal of the scenery was for the purpose of taking it out of the theatre, it was also preliminary to cleaning. We, therefore, after very careful consideration, dismiss the case. We think light can be used for that purposes used for that purpose.

The following are the letters—referred to by Mr. Rowland in his evidence—which were objected to by the prosecution as inadmis-

Public Utilities and Harbour Department, Board of Trade,

7, Whitehall Gardens, London, S.W., August 26, 1918.

Sir,-With reference to your interview to-day Str.—With reference to your interview to-casy on the subject of Section 10 of the Lighting, Heating, and Power Order, 1918, I am directed by the Board of Trade to state that, as already intimated to Mr. J. B. Williams from Mr. Wardle's private secretary, on April 11 last, the Board of Trade are of opinion that the removal from the place of entertainment of scenery and effects belonging to travelling companies may be regarded as "cleaning" for the purposes of that section; and I am to enclose for your information a copy of a communication to that effect which was sent on April 17 last to effect which was sent on April 17 last to the manager of the Royal, Plymouth.—I am, Sir, your obedient servant,

(Signed) HERBERT C. HONEY.

H. W. Rowland, Esq.,

Secretary,

Theatrical Managers' Association, 52, Shaftesbury Avenue, W.1. April 17, 1918.

[COPY.]

Sir,-With reference to your letter of April 5 on the subject of Section 10 of the Lighting, Heating, and Power Order, 1918, I am directed by the Board of Trade to state that they are of opinion that the removal from a place of entertainment of scenery, properties, etc., belonging to performers or theatrical companies, may be regarded as "cleaning" for the purposes of the section.—I am, your obedient servant.

(Signed) GARNHAM ROPER.

J. M. Glover, Esq.,

Royal, Plymouth.

SEPTEMBER.

PEARL V. TURNER-CLAIM FOR SALARY.

At Clerkenwell County Court Arthur Pearl, comedian, of Guildford Road, Stockwell, sued Percy M. Turner, theatrical manager, for salary in lieu of notice.

Mr. Boney said that his client was a variety artist, and was engaged to appear in a concert party at a salary of £7 per week for the first four weeks and £8 per week afterwards. The engagement was subject to a fortnight's notice on either side. The party went on tour in Wales, and at the end of the second week plaintiff was based on the second week. was handed a note saying that his plaintiff engagement was terminated.

Plaintiff said that in the second week of the tour the party went to Porth, in Wales. At the conclusion of the Saturday night performance he was paid and a note was handed him. The note, evidently intended to date from the previous Monday, stated, "Please note that your engagement will terminate on Saturday next." He got an engagement at the same salary in the second week after his dismised. dismissal.

Defendant, in evidence, said he was pro-fessionally known as Dex Shirland, illusionist. During the performance at Porth plaintiff had the end of the song people got up and walked out. Those who remained gave plaintiff "the bird."

His Honour (to defendant): There is no condition in the engagement that he should please the audience.

Defendant: But if he comes with a West-End reputation and recommendation, surely that is good enough?

His Honour: He may please a West-End audience very well, but in Porth they may

not like it. Defendant: A comedian of reputation should

be able to adapt his business to suit any His Honour: He warrants reasonable pro-

ficiency as a music hall artist, but I don't think he warrants that he will please every audience.

Defendant: The majority of music-hall artists, if they go North, adapt themselves to suit the audiences of the North, and so on with regard to other places. I was not pre-pared to go on losing with a man like Mr.

His Honour: You were bound to give a fortnight's notice unless he had committed fortugate's notice unless he had committed some breach of warranty—some expressed condition—that his employment is conditional upon giving satisfaction to all audiences. Defendant: Plantiff caught a cold and lost his voice. It may be due to that. His Honour: I think you must pay a week's salary. There will be judgment for plaintiff for £7 and costs.

Plaintiff, who said he had come from Whit-stable to attend court, was allowed expenses.

OCTOBER.

WHAT IS A "NO. 1" COMPANY?-GRIFFITHS V. SEEBOLD.

At the Worthing County Court, on Monday
before his Honour Judge Mackarness,
7 Mr. Gilbert Griffiths, theatrical agent,
of '3, Charing Cross Road, London, sued
Mr. Adolf Seebold, proprietor of the Worthing
Theatre Royal, to recover £23 9s. 6d., alleged
to be due under an agreement, and defendant

counterclaimed for £33 15s.

Mr. Harold Simmons was for the plaintiff, and Mr. A. B. Dixon was for the defendant.

Mr. Simmons said the defendant, finding himself without a company for a certain week in June, telephoned to plaintiff to see if his No. 1 Company playing "The Chorus Lady" was at liberty. An agreement was made for defendant to provide the scenery, plaintiff bringing ten people in the company with twelve parts. The contract stated that plaintiff should receive 60 per cent. of the gross takings with a guarantee of 270 Plaintiff

tiff should receive 60 per cent. of the gross takings, with a guarantee of £70. Plaintiff had only received £41 10s. 6d.
Plaintiff, in his evidence, said that when defendant asked for his company to come to Worthing he asked 65 per cent. with a guarantee of £70. At the last moment Kerneth Gordon, a leading man in the company, was taken ill, and another man had to be substituted at a double salary.

Mr. Dixon: According to the heading on your notepaper Cyril Gilbert is running this company. Why, then, is Gilbert Griffiths taking the action?

Plaintiff replied that his business was Cyril Gilbert, Ltd.; there were two members of the limited liability company.

In cross-examination Mr. Dixon elicited that

Mr. Kenneth Gordon left the company at Boiton on account of his health. Mr. Dixor: I put it to you that Mr. Gordon left because he was not paid his salary?— I know nothing about that.

Did you pay all your artists last week?— Yes, I always pay them, even in the poorest business

Mr. Dixon: Well, I can produce two artists who left you because they were not paid.

Mr. Oarl Adolf Seebold, the defendant, said that from a conversation over the telephone with Mr. Gilbert be understood that "The Chorus Lady" was a West-End production with a West-End company of twelve, and that the salary list was £70. He therefore thought he was getting hold of something good. He asked Mr. Gilbert to mention some names in asked Mr. consert to member some manies in the cast, and he heard the name of Kenneth Gordon. Knowing that that actor had left a favourable impression from a previous visit to the town, he thought it was a good guarantee. He sent two contracts to Mr. Gilbert, signed one himself, and later received the other back from Mr. Gilbert, signed, but with the clause relating to scenery deleted. But there was no letter drawing witness's attention to the deletion. On arrival of the company he heard that the show was not up to expectations. He (witness) took good care to be away from the theatre at the conclusion of the performance, as he considered it was taking money under false pretences. It was a disgrace to the profession and to the theatre, and the takings were very much below the usual average. Witness told the plaintiff's manager that he had understood the company was a "No.1" company, and that it was a West-End production. He explained to plaintiff's End production. He explained to plaintiff's manager that he would only receive 55 per cent. of the takings, as there was no scenery. Witness received a letter from Mr. Kenmeth Gordon at the beginning of the week explaining his absence from the cast, but he heard nothing about a doctor's certificate until the end of the week.

Cross-examined: The company's week at Worthing was a bad week; it was at the worst time of the year (November), and the takings were just over £46. He did not see the show right through: he had not the courage, but he heard it was terrible.

Mr. Seebold, said eight performers appeared on the first night. He saw a portion of the show that night, and thought it was a very bad one; there were interruptions from the audience. The man who took Kenneth Gordon's part did not know it, and needed much

prompting. Members of the audience went out compaining, and some of them asked for

their money back.

Prederick Henry Gates, stage carpenter at the theatre, said "The Chorus Lady" was the worst show he had ever seen turre; there were but eight performers and the manager.

The Judge said he understood a No.

company to be a company of first rate actors, which, as was shown by the evidence, this was not; therefore it was not a "No. 1" company, and he gave judgment for Mr.

J. LYONS AND CO. v. REX-RESTAURANTS AND ENTERTAINMENTS TAX.

In the Divisional Court this appeal came on for re-argument before five judges after an unaccided hearing by three judges last sittings, raising the question whether masic, either instrumental or vocal or whether music, either instrumental or vosal or both, given in restaurants during meal nours, constitutes an entertainment for which payment is made, so as to be hable to entertainment fax under the provisions of Section 1 of the Finance (New Duties) Act. 1976. Appelants, Messrs. J. Lyons and Co., caterers, had been fined £10 under each of two separate convictions in respect of the Trocadero, and appeared on a case states by the convicting peaced on a case stated by the convicting magistrate, Mr. Graham Campbell, Bow Street stipendary. One summons related to a Sunday evening dinner and the other to an aftermoon tea.

Submitting that the Act did not apply to the music in question, Mr. Upjohn, K.C., said the whose question was whether the patron paid for admission to an entertainment. His con-tention was that he did not. At some of the firm's large establishments there was no music, firm's large establishments there was no music, but the change for meals was the same. The graduated scale of tax imposed by the Act made it impossible to apply its provisions to circumstances such as these, because two people might pay different sums for a meal—one, say, 7s. 6d., and the other 25s.—yet the music was the same. The Act laid it down that the expression "admission" meant admission "as a spectator or one of an audience." The object of patrons of the restaurant was to enjoy a meal, not to be spectaurant was to enjoy a meal, not to be spec-

staurant was to enjoy a meal, not to be spectaurant was to enjoy a meal, not to be spectators or members of an audience.

Sir Gordon Hewart, K.C., said it was no part of the policy of the Commissioners to prosecute in every case where there was an orchestra, because they held the view that the music was purely incidental or auxiliary to a restaurant. It was only where the music offered and paid for was a real, substantial performance that proceedings were taken.

Mr. Justice Salter and Mr. Justice Shearman held that the appeal failed, as payment was made for admission to a meal and a

Mr. Justice Bailhache thought the appeal succeeded, on the ground that the words "pay for admission" in the Act were used in the ordinary, and not in a special, sense, and that patrons did not "pay for admission" in the ordinary sense.

Mr. Justice Lawrence took the same view. In his opinion the Act was not intended to hit

This class of entertainment.

Mr. Justice Darling likewise thought the appeal succeeded. If the Legislature Intended to hit this kind of entertainment they had not used the proper language to enable them to do so. In taxation statutes the words must plainly impose a tax, and the Court could only decide for the revenue by straining the words of this Act. What convinced him that the Legislature did not intend to hit this class of entertainment was that by the Act a penalty

of £5 was imposed on every person who failed to pay the tax. If they had intended that in the case of restainants they would have said so in piain terms, because they knew such places existed.

WOODS V. FARADAY-WOODS V. FARA-DAY, HORSFIELD AND WOODWARD, THE FARADAY SYNDICATE-AND WITHIN THE LAW CONTRACTS.

On October 17, 18, and 19 these cases were before Mr. Justice Banhache in the 17 King's Bench. In the first case, plaintiff. Mr. Albert Herman Woods, such Mr. Philip Michael Faraday and the executors of Sir Herbert Beerbohm Tree for an account of the proceeds of the London production and a dectaration as to whether or not the production in the provinces in the beginning of 1914 was a breach of the contract. If so, then damages were of the contract. If so, then damages were caimed. His lordship, in giving judgment, dismissed plaintiff's action in the first case, with costs. In the second action, in which the plaintiffs were Mr. Woods and Mr. Selwyn, who had the American copyright in the play, his lordship held that Mr. Selwyn had not shown in evidence that he was entitled to shown in evidence that he was entitled to the English copyright, and therefore his action failed. Mr. Faraday, by giving a license to Messers. Horsfield and Woodward for the pro-vincial production without the consent of Mr. Woods, had committed a breach of the con-tract. As no damage had been suffered, but profits made from the play, nominal damages of 20s. would be awarded to Mr. Woods. The action areas the says Morsfield and Woodward action against Messrs. Horsfield and Woodward for alleged infringement of the copyright failed.

NOVEMBER.

HUGHES V. SALTER-BREACH OF CONTRACT.

Before Judge Shand, at the Widnes County Court, an action was brought by William Hughes, proprietor of the Co-operative Hall there, to recover damages from Joseph Salter, music-hall artist, for damages in respect of a breach of a contract into which detendant entered to appear at the Co-operative Hall for the week beginning September 2. The plaintiff appeared by solicitor, the defendant being unrepresented. The plaintiff fendant being unrepresented. The plaintant adduced in evidence that the defendant attributed his non-appearance to his being called up by the military authorities, but upon inquiries being made this was found to be incorrect, a shorter journey and more lucrative engagement being preferred by defendant. The defendant in court said "the military gag was a good stunt at the time." Addressing the defendant the index said if he (the defendant) ferdant, the judge said if he (the defendant) would take his advice he would never do any-thing so foolish again. The plaintiff was act-ing generously towards him when he accepted judgment for £5 and costs.

PHILPS v. NORTH-WESTERN RAILWAY CO. -DAMAGE AT A CLOAK-ROOM.

At the Bloomsbury County Court, before Judge Bray, Arthur Carlton Philips, pro18 fessionally known as Carlton, sued the North-Western Railway Co. to recover £5, the value of an Oriental fiddle, which had been placed in the company's cloakroom at London Road Station, Manchester.

Mr. J. Harris said plaintiff purchased the fiddle from a member of the Chinese Labour Battalion from Manchuria. The plaintiff Battalion from Mancruria. The painting really bought the fiddle as a curio, but it was possible that he could introduce it into a performance by his troupe. When the fiddle was handed out it was broken into three pieces. The plaintiff said that the fiddle was placed in the cloakroom just before he went to Dublin. When the fiddle was handed up there was a label study on it. "Broken when left

was a label stuck on it, "Broken when left

Mr. Muller, solicitor for the company, said they wrote to the plaintiff and told him that the darrage was done by a Japanese basket being placed on the top of the fiddle by the plaintiff's servant, and the company could not admit liability.

Plaintiff said that when the fiddle was handed back he at once drew the clerk's attention to it. He did not go away from the cloakroom and return ten minutes later and then make the complaint. It was obvious that the

make the complaint. It was obvious that the fiddle was broken when it was handed out.

Mr. Pratley, a member of the plaintiff's company, said that the fiddle was deposited by Mr. Leggatt, who was in the service of the plaintiff, and was in good order. Witness took a Japanese basket to the cloakroom, but he did not touch the fiddle.

The judge gave indement for the plaintiff.

The judge gave judgment for the plaintiff

for the amount claimed, with costs.

VAUDEVILLE PRODUCTIONS, LTD., DANCE-PRODUCER'S CLAIM.

the King's Bench, before Mr. Justice McCardie, Gus Scholke, of the plaintiff company, claimed from George Dance the sum of £200 for producing two tourspicions of the Albambra revue, "The Bing the King's Bench, before Mr. Justice the sum of £200 for producing two touring versions of the Alhambra revue, "The Bing Boys," alleged to be due under an agreement made on February 18, 1917. The defendant denied liability, and counterclaimed for damages in respect of the plaintiffs' alleged failure to put on the road another "Bing Boys" company in December, 1917.

Mr. Patrick Hastings (instructed by Messrs. J. B. and G. S. Beirnstein) for the plaintiff; Sir Edward Marsball Hall, K.C., and Mr. van den Berg (instructed by Messrs. J. D. Langton and Passmore) for the defendant.

Mr. Hastings stated that the original rights in the revue "The Bing Boys" having passed from Oswald Stoll to the defendant, the plaintiff and the defendant entered into an agreerain and the defendant embered into an agreement whereby the former was to produce the revue at the Alhambra in April, 1916, in consideration of a fee of £250, paid in advance, and a weekly royalty of £5 "for the run at the Alhambra or elsewhere," and, further, he was to receive £100 and a weekly royalty of £5 for any touring versione. The first touring £5 for any touring versions. The first touring version (No. 2 Company) was out from October, version (No. 2 Company) was out from October, 1916. till April, 1917, and the second (No. 1 Company) was out from January, 1917, till May, 1917. The plaintiff was paid £400 in respect of each of these tours. In August, 1917, three companies went on tour (No. 1, No. 2, and No. 3, but he was paid only for No. 3 (a two-houses-a-might show), the defendant contending that No. 1 and No. 2 were not "productions," but merely continuations of the earlier tours. The claim was in respect of those versions. Plaintiff claimed in the alternative that under the agreement he was ennative that under the agreement he was entitled to the sum of £200 for services rendered. because if he was not bound to produce the two versions he was asked to do so, and two versions he was asked to do so, and actually did so. The defendant said it was an everess or implied term that he should do this work as rehearsal. With regard to the counter-claim, the plaintiff said the defendant did not give him sufficient notice to enable him to produce the version in December, 1917.
Plaintiff, in the witness-box, explained as to the meaning of "production," he, in conjunction with the costumier, thought out the general scheme of the dresses and the scenery and the dances, but did not interfere with the singing. In conjunction with the author, he

also made necessary alterations in the book. The touring versions of "The Bing Boys" were in all essentials reproductions of the Adhambra revue, but on a smaller scale, requiring changes to be made to fit in with smaller stage accommodation.

Mr. Wylie, of the plaintiff company, said with regard to the counter-claim that it was November 16, 1917, the day after the writ in this action was issued, that he was first told by Mr. Wray, acting for Mr. Dance, that Mr. Scholke would be wanted to run the tour of December, 1917. As Mr. Scholke was then preparing his annual Christmas pantomime for Manchester, he told Mr. Wray that Mr. Scholke could not possibly undertake the work, although he knew that under the contract the

work could not be given to anybody else.

Cross-examined, the witness said Mr. Scholke
was engaged by his company, and they "let

Before the defence was opened counsel consulted with a view to a settlement, and eventually a settlement was come to on agreed terms and an order for taxation of costs made, by

consent.

His lordship remarked that it was desirable when a settlement took place between those who had to work together in the future, and were leading and well-known members of the theatrical profession, that it should not be of a litigious character, but one that would lead to a continuance of friendly feelings. He was very glad that this action had ended in an atmosphere of general friendliness.

DECEMBER.

POSTERS PROSECUTION.

Messrs. Moss' Empires, Limited, were summoned at Swansea Police Court for exhibiting, or causing to be exhibited, on a wall or hoarding in Ivy Place, Swansea, a number of posters which in the aggregate exceeded a superficial area of 2,400 sq. inches, contrary to the Paper Restriction (Posters and Circulars) Orders, 1918.

Mr. George Henry Richardson, manager, Swansea Empire, was summoned for aiding

and abetting.

It was stated that there were three posters, on one of which was the weekly contents bill, and on the other two were lithos. hills "blanking" had been used. Around the

The defence submitted that the lithos were stock posters and that the "blanking" also was in stock, and that posters, etc., which were printed prior to the date of the Order were exempted from the Order.

The Bench said they considered there had been no breach of the regulations. The case

was dismissed.

LENA V. VICTORIA PALACE, LTD.—THE LENA CASE—UNSUCCESSFUL APPEAL BY DEFENDANTS.

In the Court of Appeal, before Lords Juctices Bankes, Warrington, and Scrutton.

the appeal was heard in the case of Turpin v. Victoria Palace, Ltd.
The plaintiff, Mrs. Lily Turpin, professionally known as Lily Lena, of Loughbrough Park, recovered £100 damages against the Victoria Palace, Ltd., for breach of contract. An agree-

ment was entered into in May, 1916, for the plaintiff to appear at the Victoria Palace on a series of dates contaneating on March 12, 1917, and she was to receive a salary of £25 a week. Her turn took from fifteen to twenty minutes, consisting of songs, and allowing a margin for encores. She went on March 12, 1917, for a rehearsal, and found that she was placed on the bid in a position lower than she considered her merite justified. She raised an objection, and after a consultation with the manager she broke down and returned home feeling ill. She sent a medical cortificate to say that she could not appear, the defendants in the meantime having engaged another turn. It was contended by the defendants that the plaintiff had cancelled the contract. When she presented herself for the second week she was not allowed to fulfil her engagement. The jury awarded her £100 for loss of salary, but a further award of £100 for loss of publicity Mr. Justice McCardie set aside. Judgment was entered for the loss of salary,

The defendants' appeal was on the grounds that there had been misdirection by the judge, that the verdict was against the weight of evidence, and that the damages were excessive.

Mr. McCall, K.C., who appeared for the appellants, said that there was no cross-appeal by the plaintiff against the judge's decision on the loss of publicity. The first question that crose was what took place on March 12, when the plaintiff saw the defendants' manager, and a heated conversation took place as to her position. According to the manager, when the plaintiff raised an objection to the place in which she was put in the bill she said that she would not appear at all, and would throw up the engagement. She, however, denied that, but soon after another artist was procured to take her position in the bill. She went home, and said that she was unable to see her doctor immediately she got home, but she did see him later in the ovening, and he gave her a certificate was given to her husband, and posted to the defendants the next morning. The defendants said that they never received the certificate.

His first point was that the plaintiff did not comply with the condition under the contract. This was necessary in order that the managment could secure someone to take her place in the programme. A day or two later the plaintiff was quite able to take her place on the stage, but she didn't appear, and upon that the defendants contended that they were entitled to put an end to the contract.

Dealing with the question whether the plaintiff was entitled to £100 damages. Mr. McCall said that in 1917 there was a great demand for ster artists, owing to the war and other causes, and the plaintiff was a star artist, according to her own statement, but she took no steps whatever to find other employment, except that she gave instructions through her husband. The agent was not called, and no evidence was given that she had done anything to effectively minimise the damages. In reply to a judge. Mr. McCall said that the defendants acted entirely on the assumption that the plaintiff had cancelled her contract, and would not perform at all.

Mr. J. B. Matthews, K.C. (for the plaintiff): I challenge that entirely.

Mr. McCail said that the evidence in support of the defendants was strongly in favour of the cancel, tion. If she was ill at twelve o'clock she was bound to send as soon as possible notice to the defendants to enable them to get someone to take her place.

Lord Justice Scrutton: As soon as possible must depend on circumstances.

Mr. McCall said that if the lady was crying

at twelve o'cook it was not likely that she would be so at half-past seven.

Lord Justice Bankes: They can if they try. (Laughter.)

Mr. McCall: It requires a great stretch of imagination, and the contract does not give that stretch.

Mr. Matthews, K.C. (for respondent), was not called upon.

[See report, June 19.]

JUDGMENT.

Lord Justice Bankes, in giving judgment, said that the apparation was for a new trial in an action in which the plaintiff contended that the defendants had committed a breach of an agreement they had entered into with her, under which they had given her an en-gagement for a certain number of weeks com-moneing March, 1917, and running until September, 1920. Mr. Justice McCardie had put certain questions to the jury, who had answered in favour of the plaintiff. The plaintiff went in favour of the plaintiff. The plaintiff went to a relearsal on March 12 for her week's engagement commencing on that day. She found her position on the bill was such as she considered degrading to her, and she was also given a dressing-room which she thought was one not saited to be resident. one not suited to her position, and she was apparently extremely disturbed, and complained at the Victoria Palace and also on the telephone to Mr. Hayman, the manager. After the conversation she could not appear that night because she was so upset through what had happened. No doubt she said a great deal more, because she was undoubtedly very much disturbed, but she disputed that she said anything which could be reasonably construed into a repudiation of the agreement engaging her during that week or any subsequent occasions. She went home, and was in such a hysterical state that she tried to get a certificate from her doctor, which was inconsistent if she considered the agreement at an end, because a certificate would only be wanted if she intended to comply with the agreement. Somebody else was engaged for the week, and the question which was before the and upon which they were directed by the judge was whether the plaintiff repudiated the agreement or sent any cancellation of it. That question was answered in favour of the plaintiff. As to setting aside the evidence, it was not for him to express an opinion as to was not for him to express an opinion as to the conclusion he would have come to on the evidence, and upon which reasonable men might come to either one way or the other. In the circumstances it was quite impossible to interfere with that part of the case.

To the next point taken—that, even assuming the plaintiff did not repudiate the agreement, she was under an obligation to send a doctor's certificate immediately she discovered she was ill and could not perform, in order to give the management an opportunity of procuring somebody else in her place, her answer was that she did it immediately, and immediately meant within a reasonable time as the expression used in the agreement. The husband said the certificate was given to him, that he put it in a letter, and addressed it to Mr. Hayman, at the Palace Theatre, but the receipt of the certificate was denied or disputed. It seemed that no great fight was made on that point, and the jury were certainly entitled to accept the view that the certificate had been posted and had been received. Was it sent immediately? In any case some time must clapse before it could be received, which ever way it was sent. The defendants knew that the plaintiff could not appear that night, for help was obtained. Again, on that point the jury had abundant evidence before them upon which they could choose to take the view that the certificate was sent in time.

only point remaining was that the the only point remaining was that the damages were excessive. That was a question purely for the jury. It was remarked that the lady made no effort apparently to bring anyone to corroborate her story that she was not able to get an engagement in respect of the best privillar weeks of the best privillar when the contractions are the best privillar was a second or the contraction. the future weeks she had been originally engaged by the defendants. The jury had considered that, and it was put forward that it was difficult for a star to obtain such a position as she had held. The jury might have taken into consideration the circumstances that there was a great deal of questioning whether there was a great deal of questioning whether she was a star, or whether she had not fallen from the high estate of £60 a week to something below £25 a week, and that it might be difficult for the lady in that position to obtain an engagement which would not possibly affect her market value, if he might use that expression. There was something more to be considered, namely, whether there was a pool in stars. He did not think they could find the award corsesive and it was within the jury's award excessive, and it was within the jury's province to give the amount they had awarded. The appeal, therefore, failed.

Justices Warrington and Scrutton agreed, and the appeal was dismissed, with

CHARLOT v. THOMPSON-QUESTION OF TITLE.

Mr. Justice Astbury, sitting in the Chancery
Division, dealt with an ex parte application made on behalf of Mr. André
Charlot for an injunction restraining
Mr. P. Mawsey Thompson from presenting a revue at the Empire, Southendon-Sea, under the title "Coupons," on the following Mon-day, on the ground that a revue bearing the same name, "Coupons," had been advertised for production at the Vaudeville on December 18. Mr. Williams, for Mr. Charlot, contended 18. Mr. Williams, for Mr. Charlot, contended that the production at Southend-on-Sea would forestall his own, and thereby do him injury, and that Mr. Thompson would secure all the advantages of his extensive advertising of "Coupons" at the Vaudeville. His Lordship observed that there was no suggestion that Mr. Thompson was passing off his production as that of the applicant. He could not see how a revue at Southend-on-Sea could affect a revue of the same name.

Sea could affect a revue of the same name at the Vaudeville.

Mr. Williams submitted that at any rate it

was a dishonest trick.

His Lordship: There is no evidence that Mr. Thompson has seen your advertisements.

Mr. Williams: He has presumably seen

theatrical papers, and has done a most im-proper act by taking my title. His Lordship: The impropriety depends on

whether he knows.

Mr. Williams: I do not want to stop his play. I only want to stop him using the name "Coupoms." He has only to give it some name

His Lordship: My own view is that this won't do you the slightest bit of harm. Mr. Williams observed that the opportunity

of first production was an important asset.

The production at Southend-on-Sea would damp down public interest in the production of the Vaudeville.

His Lordship declined to grant an injunction.

CURRY V. HACKNEY AND SHEPHERD'S BUSH EMPIRE—THE RIGHT TO DEMAND TICKETS IN THEATRES AND MUSIC HALLS.

The question of the right of music halls or theatres to demand the production of a ticket was discussed by Judge Cluer in the Shoreditch County Court. The plaintiff in the action was Philip Curry, of 127, Dalston Lane, N.E., an artificial teeth manufacturer, and he sued the Hackney and Shepherd's Bush Empire Palace, Limited, and Bernard Fleming, the assistant manager of the Hackney Empire, Mare Street, Hackney, to recover £50 damages. His claim set out that he bought a grand circle ticket, and later was accused of having fraudulently obtained admission on an old ticket was exceed and seriously accusively. old ticket, was ejected, and seriously assaulted old ticket, was ejected, and seriously assaulted by the defendant Freming.—Mr. Zeffertt appeared as counsel for the plaintiff, and Mr. Lever, barrister, for the defence.—In opening the case, counsel said that the plaintiff purchased a grand circle ticket. Later on, at the interval, he asked for a pass-out ticket to the buffet. He was directed past the promenade at the back of the orchestra stalls. He staved in the buffet until it elected at 7.0. stayed in the buffet until it closed at 9.30. He then went on his way back to the grand circle, when the defendant Fleming came up, and in a most offensive manner demanded to know what he was doing there, and also to see his ticket. He produced his pass-out, when he was immediately accused of having frau-dulently obtained admission on an od ticket and of being a swindler. He was hustled out into the street, and defendant struck him a violent blow in the eye. The plaintiff gave evidence bearing out this statement, and swore that he paid is. 3d. per admission on this night, and that the pass-out which he handed to the assistant manager was given him by the attendant.

Two witnesses were called, who swore that they saw the plaintiff assaulted.

The defendant Fleming then gave evidence, and denied that the plaintiff came from the buffet, but said he was certain he came in from the corridor. He politely asked for his ticket, when the plaintiff became highly indignant, spoke in a loud, excited tone, up-setting the audience, so that he was asked setting the audience, so that he was asked to walk outside the door. Then the manager and attendants were called, the plaintiff finally producing the pass-out ticket. This was an old one, and witness decided to have him put out. He was then persuasively edged to the door by himself and the police. No blow of any kind was struck, and no suggestion made that he was a swindler.

Mr. Zeffertt: Why did you demand the

ticket?

Witness: He was not entitled to be in the theatre unless he produced his ticket on

Judge Cluer: Where is that on your tickets, and when is it ever told to the visitors to your and when is it ever both to the visitors by our halls? Do you think I have never been to a theatre? You are not a corporation to pass bye-haw as you think fit. You know that the statement is deliberately false. You have no more right to demand a ticket from a visitor that the statement of the complete from a visitor. than a conductor of an omnibus has from a passenger.

Witness: I have always been under the im-

pression that there was a right.

Mr. Zeffertt: How long have you been in

the profession?

Witness: All my life. Judge Cluer: He has always thought that if visitor is in the stalls his ticket can be demanded of him. Witness: I mean on his admission.

Judge Cluer: You did not say so.

In answer to counsel, witness said he wished the plaintiff to be put out, although he produced a ticket, as he had created a disturbance. The hearing was adjourned for want of

Judge Cluer gave judgment on December 16. He/said that in his view the plaintiff came by the pass-out ticket honestly, and was law-fully in the music hall. It was a case for general damages. The probability was that

he was given the pass-out check by mistake, otherwise it would have been a mean and contemptible fraud. It might have been the manner that he was asked for the ticket that unreasonably annoyed him, and that he unwisely did not show the ticket when asked. It had been put to him as an argument in law that an unreasonable refusal to produce the ticket, coupled with a subsequent showing of an outof the telect, justified ejectment, but he did not agree. Had he created a disturbance, 'yes,' but he had not acted in any way that justified ejectment. It seemed clear that as he was turned out Fleming banged him against the door. He could not couple Fleming in the action with the assault, but he would give the plaintiff general damages of £10 10s., with such costs as the verdict gave.

Mr. Lever: Then what about Fleming's costs,

as we succeed in the action for assault?

Judge Cluer: Oh, no; there was the banging

against the door.

Judgment was then entered in the terms stated.

LEONARD V. HORSFIELD AND WOOD-WARD — ACTOR'S NOTICE CASE FAILS.

At the Westminster County Court, his Honour Judge Lush heard an action to 16 recover £24 in respect of a fortnight's notice, the plaintiffs being H. Leonard, actor, and Leah Douglas, actress, of New Street, W.C., and the defendants Horsfield and Woodward, Limited, Charing Cross Road, W. Mr. Leonard also claimed £5 in respect of ser-

wices over a sketch.

Mr. Cox Sinclair, counsel for the plaintiffs, said that on January 16 last they entered into a contract with the defendants to go on tour and play in "The Three Musketeers," Mr. Leonard was to receive £8 a week and the lady £4. In the contract it was stipulated that where there was a week or part of a week out there would be no pay, but there was also the usual clause that the engagement was subject

usual clause that the engagement was subject to two weeks' notice on either side.

Mr. Leonard, in his evidence, said that the last week he appeared was that ending April 6. During that week they were several times informed, and finally on the Thursday, that nothing had been settled as to whether Dundee was to be visited in the following week, and that the company was to return to London. Then on getting to town on April 8 he called at the company's offices, but did not receive, as he contended he ought by the custom of the profession, a fortnight's salary in lieu of notice. notice.

Two witnesses gave evidence as to custom.

Mr. O'Malley, counsel for the defendants, said that the notice had been given on March 23, when the company was at Kilmarnock. Further, the plaintiff Leonard had given notice himself on March 15, when he wrote the man-ager that unless an engagement he had acager that unless an engagement he had accepted for Dublin was put back by his agents they would not be able to play at Kilmarnock. From March 15 to 20 nothing was heard, and then Leonard sent a telegram: "Understand tour continuing, Decided not to play at Dublin." The plaintiffs were informed that a week might be fixed up at Sunderland but they must take the risk. On March 23, at Kilmarnock, all the company were informed by a notice put up that the tour would not be by a notice put up that the tour would not be continued. Efforts were being made to fix amother week, but, after the formal notice, all knew that it was a speculative matter. Plaintiffs were never told that Sunderland was iland definite.y.

Judge Lush said that under ordinary cir-cum-tances there ought to be a fortnight's notice that a tour was about to end, and, in fact, he found that it was given on March 23. Further, it was within the knowledge of all the parties that the tour was ending, and that it was doubtful whether they would go on.

There would be judgment for the defendants in respect of the claim for a fortugalt's salary in lieu of notice. As to the claim for £5 in respect of the production of a sketch, he found in favour of the plaintiff, who would have judgment for that amount.

ST. SWITHIN'S SYNDICATE V. MAYO-A PANTOMIME SONG.

Before Mr. Justice P. O. Lawrence, in the Chancery Division, an application was 20 made for an injunction restraining the defendant, Mr. Sam Mayo, from parting with the copyright of the Song "Many Happy Returns of the Day," except to the plaintiffs, who claimed to be the owners by reason of a verbal approximation. verbal agreement.

Mr. C. E. E. Jenkins, K.C., and Mr. Henn Collins (instructed by Messrs. Beirnstein) for plaintiffs; Mr. Martin O'Connor (instructed by Messrs. Edmond O'Connor and Co. for the defendant.

Mr. Jenkins read the affidavit of Mr. Herman Mr. Jenkins read the affidavit of Mr. Herman Darewski, the managing director of the plaintiff syndicate, in which he said that on Monday, December 9. Mr. Mayo offered him the song. He sang it over to him, and it was arranged that the syndicate should pay Mr. Mayo &6 down and a royalty of 10 per centon the selling price of the song. Mr. Darewski offered the defendant a cheque at the time, but he was burrying off to fulfil ar engagement at Nottingham, and asked that the cheque and but he was burrying off to fulfil ar engagement at Nottingham, and asked that the cheque and contract should be posted to him. Mr. Darewski said the cheque and contract were duly posted on the following day, but two days after the interview he received a telegram from the defendant to the following effects—"Not having received confirmation of the song, our arrangements are cancelled.—MAYO." MAYO."

In the meantime, said counsel, Mr. Darewski, following out the terms of the verbal agreement, had had the song copied by one of his assistants, and it was in process of engraving.

assistants, and it was in process of engraving. Mr. O'Comnor read an affidavit by Mr. Mayo in which he stated that he was the author, composer, and owner of this new song. He was of opinion that it would be asgerly sought after by artists all over the world. He had already received an offer of £200 for it from Miss Alice Lloyd, and an offer of a similar amount from Miss Hetty King. He was auxious that the song should be placed with a scale that the song should be placed with a well-known publisher, and, knowing that Mr Darewski was characterised by his quick and clever business tactics, he approached him. His object was to get the song published in time for the Christmas pantomimes. The time was, of course, very important, and when he did not receive the contract from the plain-tiffs he sent his telegram.

Mr. Jenkins, at this stage, said that during the reading of the affidavits the parties had met, and terms had been arranged between them, so, with the consent of his lordship, the mattre would be adjourned generally.

His lordship agreed.

INDEX TO LEGAL CASES.

Plaintiff.	Defendant.	Date.	Nature of Contract.
African Theatres'	Jacobson	April 25	Breach of Contract
Blaiberg			
Boganny's, Ltd	Marner		
Charlot	Thompson	Dec. 7	Question of Title
Cowen	Rolls	Aug. 28	Application for Injunction
Curry	Hackney Empire		The Right to demand Tickets
Gilbert		May 10	
Gordon		July 10	rendered.
Griffiths	Seebold	Oct. 7	What is a No. 1 Company?
Kahn	Beatie and Babs	May 10	Question of Copyright Breach of Contract
Hughes	Salter	Nov. 15	Breach of Contract
	Victoria Palace, Ltd	June 19 & Dec. 6	Breach of Contract
Leonard		T 10	0 11 1 27 11
	ward	Dec. 16	
	Elton	March 18	Breach of Contract
Merson	London Theatre of Varieties	Teslan 10	What is a Matinee?
Pearl	Turner		Claim for Salary
Philps	North Western Rail-	осри 4.,,,	Claim for Salary
emips	way Co	Nov 18	Claim for Damages
St. Swithin's Syn-	way 00	11071 10 1111111	Otalii 101 Damages
dicate	Mayo	Dec 20	Dispute over Song
Vaudeville Produc-	22490	200 101111111	2.024.0 010. 0018
tions, Ltd	Dance	Nov. 28	Producer's claim
West	Phillips		
Woods			Alleged Infringement of Copyright

PROSECUTIONS.

Billing Brighton Pier Co Lyons Tate White Moss Empires	May 31 & July 1	Entertainments' Tax Music in Restaurants Lighting Regulations Entertainments' Duty
--	-----------------	---









PN 2012 S7 1919 The Stage year book

80

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

